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DE ARTE CANENDI, AC VERO SIGNORVM IN CANTIBVS VSV,

libri duo, autore Sebaldo Heyden.

Ab ipſo authore recogniti, mutati & aucti.



Iſocrates.

ὁρῶμεν τὰς ἐπιδώσεις γινομένας καὶ τῶν τεχνῶν καὶ τῶν ἄλλων ἁπάντων, οὐ διὰ τοὺς ἐμμένοντας τοῖς καθεστῶσιν· ἀλλὰ διὰ τοὺς ἐπανορθοῦντας καὶ τολμῶντας ἀεὶ τι κινεῖν, τῶν μὴ καλῶς ἐχόντων.

Norimbergæ apud Ioh. Petreium, Anno ſalutis M. D. XL.

Cum priuilegio Imp. ad ſexennium

a.67
1.149

CLARISSIMO VIRO DN.
HIERONYMO BAVMGARTNERO, PATRICIO ac Senatori Norico, Mœcenati ſuo digniſs.
Sebaldus Hayden S. P. D.

QVòd ueteri prouerbio poſteriores cogitationes plærunq; prudentiores eſſe dicuntur, uir ornatiſs. id ſi uſpiam in ulla re uerum eſt, certè in emendandis, tum morum, tum artium abuſibus ueriſsimum eſſe conſpicitur. Fortaſſe ideo, ꝙ difficilimum eſt, primo ſtatim periculo, ita modeſtè, & accuratè omnia agere, ut nihil plus, minuſúe fiat, quàm res ipſa poſtulet. Exempla morum uulgatiora ſunt, quàm ut indicio aliquo hic opus ſit, dum plærunq; abrogamus tumultuoſius, quod ſeruari certa aliqua ratione poterat, aut ſubſtituim⁹, quod paulo poſt & ipſum ſuam emendationem deſideret. De ingenuis uero artibus, ex abuſu, aut barbarie, in uerum uſum, ac genuinam formam reſtituendis, uel noſtra hac tempeſtate ſatis apparet, quàm non ſatis ſit, ſemel ſumpſiſſe laborem, aut unicum feciſſe periculum, dum interdum rei difficultas tanta ſit, ut facilius olim fuerit, Augiæ ſtabulum repurgare, quàm nunc corruptas artes, uero ſuo nitori reſtituere. Adeo, ut etiam dubitem nonnunq̄, utri maiorem laborem ſuſceperint, illi ne, qui eas primo inuenerunt, an ij, qui repurgandas nunc aſſumunt. Grammatica & Dialectica exemplo eſſe poſſunt, quæ, quot, & quantis æditionibus, recognitionibus & locupletationibus, uix tandem id lucis acceperunt, quod nunc habēt: & tamē uix ullos reperias authores, qui tales ſuas æditiones, uel poſtremas quoq;, non alicubi, aut mutatas, aut auctas cuperent. Id quod etiam Eraſmus Roterodamus ille, clariſsimum rei literariæ lumen, de ſeipſo teſtatū reliquit: Se non prius deſiturum fuiſſe, ſuas lucubrationes elimatiores, ac locupletiores reddere, quàm uiuere deſiſſet. Quæ res cum ita habeat, cur igitur non & mihi quoq; in ſimili negotio, ſperanda uenia ſit, qui nunc tertia æditione artem canendi, ac Muſicorum Signorum uerum uſum, pueris quā facillimū, reddere

reddere

reddere conor. Nam eam cauſam, uel ſolam mihi huius laboris ſemper fuiſſe, facile depræhendent, quicunq; hæc noſtra, cum quorumlibet aliorum uetuſtiorum Muſicis libellis, accuratius contulerint: ut nihil opus ſit, huic noſtro uino hederam ſuſpendere. Quantus uero labor fuerit, ex diuerſiſsimis uariorũ authorum exemplis, certas Signorũ regulas colligere, ac uagam illam, in Signis quidlibet fingendi, licentiã, in certam quandã artem redigere, eius rei facile mihi fidem habebunt, quicunq; & ipſi, priuata quapiã opera, ſimile quippiã aliquãdo tentauerũt. Nã ita opus erat facto, cũ in ea re, uix ullum, aut uetuſtiorũ, aut recentiorum Muſicorũ haberem, cuius præceptis rectè inſiſterem. Franchinus, alioqui accuratiſsimus Muſicus, quid quæſo de tactuũ Menſura, cum diuerſorum Signorũ Proportionibus rectè conferenda, uſpiam ita docuit, ut noſtrũ laborem aliquantiſper leuaret? Iohannes Tinctoris, totus in numeris Proportionum occupatus, de Signis certe parum, de Menſura uero tactuum, nihil habet. Georgius Stahlerus autem, quanq; inter recentiores ſit, & hoc unicum tantũ agat, ut cuiq; gradui Muſico, (ut uocant) ſuum antiquũ, ac uerum ſignum detur, tamen hunc meum laborẽ aliquo modo leuare potuiſſet, ſi ſatis in tempore mihi illius copia fuiſſet facta, quod non multum diuerſa ab his noſtris ille tractet. Cæteros poſteriores taceo, qui ferè omnes, quotquot à me uiſi & lecti ſunt, aliorum opinionibus ſubſcribere, quàm certum aliquod ſuæ exquiſitæ rationis iudicium ſequi maluerunt. Vnde factum eſt, ut non raro, ne ipſos quidem authores, quid præciperent, intellexiſſe credam. Atq; utinam ſaltẽ illi, qui eam artem primi excogitarunt, non exempla tantum, ſed & præceptionum libellos nobis reliquiſſent. Ita enim noſtra diuinatione minime fuiſſet opus, præſertim cum & ætas illa, non ita multum à noſtra hac diſtet, ut ceu per manus tradita, tanto minus interirent ipſorum monumenta: quemadmodum & cantilenarum exempla conſeruata ſunt. Quòd autem Muſices figuratæ inuentionem, ut nunc habet, non adeo uetuſtam, ſed paulo ſuperiorem memoria hominum huius ætatis, eſſe cre

dam multa ſunt, quæ arguunt. Primum, ꝙ nulla penè monumenta cantilenarum pluriū uocum uſpiam reperiunt̃, quæ antiquitatē centū annorū, ullo argumento ſuperēt. Tū etiā uetuſtiores illos Muſicos, Boetium, Capellā & ſimiles, adeo nihil de hac noſtra arte canendi, tradere cōſtat, ut neq; nos illorū Muſicam qualis fuerit, facile intelligere poſsimus: neq; illi ſi noſtrā hanc uiderent, quicquam tale unq; ſeſe cogitaſſe, utiq; eſſent affirmaturi. Intelligo uero hic eam Muſicam, quæ tot uariarum Notularum ſpecies, totq; diuerſorum ſignorū Proportiones, pluribus uocibus, poſitu quidem diuerſis, at harmonica Symphonia conſonantiſsimis, ceu in unum corpus coagmentat, ac concinnat. Quam Muſicam Iohannes Tinctoris, in libris Proportionum ſuarū (quorum mihi copiam nuper fecit Georgius Forſterus, uir ut literarum & Medicinæ, ita & Muſicæ peritiſsimus) nouam artem appellat, & eam in Anglia, à quodam Dunſtapli, primo excogitatam affirmat, ac deinde à Gallis, Dufay, & Binchoi, celebriorem quidem redditam, donec à Iohanne Okgekhem, Buſnoe, ac Caronte, ceu per manus accepta, magis atq; magis inclareſceret.

Vt autē noua hæc ſit, & ueteribus illis Græcis planê ignota fuerit, nō tamē minus, & admirationis & laudis habebit, quàm ullæ aliæ quamlibet uetuſtiſsimæ artes. Niſi forte, noſtrorum ſeculorum inuentis, per inuidiam hoc gloriæ dare recuſemus, quod illi ueteres, ſi inuentores extitiſſent, uel dè cœlo ſibi reuelatum, utiq; & gloriati fuiſſent, & uenerati. Age, quænam ueterum inuentio eſt, cum qua ars excudendi libros noſtris temporibus, & à Germanis excogitata, de gloria contendere non poſſet? Tantum abeſt, ut etiam Muſicæ noſtræ, ſua nouitas non magis honori, quàm contemptui eſſe debeat. Præſertim ſi quis penitius cōtempletur, quanta ſolertia ſit, quantumq; acumen, linguæ uolubilitatem, ac flexibilitatē papyro inſcribere: tot, tamq; diuerſa uocum interualla, in concordantiſsimā conſonantiam cogere: atq; eam totam conſtitutionē ſuis characteribus, ſeu figuris, ita certā, ita euidentem, ob oculos ponere, ut

non

non aliter, atq; in uulgaribus literis, quid ubiq; legi, pronunciari'ue debet, ſcitur: ita in Notulis, ac Signis, quid cantari, quantum uocem intendi: aut remitti, produci aut contrahi oporteat, ſpectetur. Atq; certe, ſi quis primorũ Cõponiſtarum (ut uocãt) exempla (nam artem ſcriptã illi aliter non reliquerunt) diligentius examinet, utiq; miretur accuratiſsimam illorũ diligentiã, dum non minori copia, ac facultate, ea quæ ad uocis artificioſam modulationem pertinent, aut certis figuris, aut Coloribus, aut Signis, aut Numeris docuerunt, quâm uel ad orationis uarietatẽ, ab ullis Grammaticis eſt præſcriptum: ut ita & Muſica, ſuam gratiam ex multiplici uarietate, ad oblectandos Cantorũ animos, habeat. Quam, copiam ſi uſpiam alibi, certe in Cantilenis Iohannis Ghiſelini, & Iacobi Oberti, pulcherrime cũ oſtentatam, tum teſtificatam eſt reperire. Quorum alter in Miſſa Gratieuſa, ſingulari in hoc data opera, quicquid de uarijs Signis dignum cognitu cenſuit, tanq; in ſpeculo, propoſitis exemplis conſpiciendum dedit. Alter in Ienedemande ſua ita uarijs, ita argutis Signorum mutationibus ſubinde luſit, ut ita uel horum duorũ teſtimonijs & exemplis, certa ſignorum ratio perpetuo conſtaret, ſi nõ per temere inductas uariorum Tactuũ ſpecies, quantitas Signorum obſcurata, ab artis certo limite excidiſſet. Per eam enim temeritatem uariorũ Tactuum, omnis ratio & natura Proportionũ, quâm diuerſa ſigna inter ſeſe habent, confuſa, ac omnino deformata eſt. Quod quidem etiam nunc tanto ægrius ferimus, quanto minus opus fuerat plures, ac eas diuerſas Tactuũ ſpecies excogitare. Cum enim tam multiplices Tactuũ ſpecies ob hoc tantum excogitatas uideamus, ut motum cantus ſubinde mutarent, nunc tardiorẽ, nunc concitatiorem, nunc properantiſsimum faciendo. Quæſo ergo, quid nam illos nouatores, de Proportionibus, Augmentationibus, ac Diminutionibus intellexiſſe credamus? Certum utiq; eſt, ex arte ipſa, quod illi per diuerſas ſpecies Tactus præſtare uoluerunt, idem ueteres per integritatem, aut diminutionem Signorum, aut Proportiones, multo & rectius, & artificioſius præſtitiſſe.

 Ita

Ita enim,ſi quam Cantilenam integris ſignis,primi huius artis inuentores inſcriberent,hoc utiq; ſignificatū uoluerunt,ut integre,ac cum quodā faſtu, incederent concordantiæ. Rurſum ſi Diminutionem adderent,aut per uirgulam circulos interſecarent,aut Proportionem generis multiplicis adſcriberent, ut tū accelleraret cantus,&,quaſi properanti ſimilis,ad metam cōtenderet. Nimirum quòd diminuta Signa,ſingulis Tactibus,tantum Notularū percurrerent,quantum Integra duobus. Item, Proportio Tripla,tantū unico,quantū integra tribus. Vt ita nihil omnino opus fuerit nouos accelerando,aut remorando cantui Tactus effingere, præſertim,cū in omnibus artib9 odioſum planè ſit, pluribus aut regulis,aut præceptionibus tradere id, quod unica rectiſsime ac euidentiſsime tradi poterat.

Mirum ergo eſt,hoc non animaduerſum eſſe à paulò ſuperioris ætatis Muſicis,uidelicet: Non plures Tactuū ſpecies eſſe poſſe in Proportionum ratione,ſed unicam,ac eandem,quæ ſibi perpetuo ſimilis ſit,eſſe oportere,cū id ex uariarum Proportionum concentu,facillime potuiſſent diſcere. Nam Integrum Tactum in Integris: Diminutum in Dupla: & Proportionatum in Tripla,illi concinnere nunq; potuerūt,ut non neceſſario cogerentur,diſsimulata planè,omni diuerſitate Tactuum,unicam quandam ſpeciem,& eam ſolam, etiam quantumlibet diuerſis Proportionibus adhibere: id quod adducto ſimili clarius demonſtrabimus.

Si nouus quiſpiam Arithmeticus, in computationibus docendis,plures Monadis ſpecies,quantitate inter ſe differentes, induceret,ad quas cæteros Proportionum numeros conferret, quid quæſo ille aliud faceret,quàm quòd totam Proportionum, & rationem, & præceptionē,non ſolum obſcuraret, uerū etiam inextricabilem planè efficeret. At cum Signa Muſica planè nihil aliud ſint, quàm Proportionū ipſiſsimæ notæ,quæ ad certum Tactum,ceu Monadem referri neceſſe habent, Qualem ergo Muſicis illis gratiam debemus,qui plures tactus ſpecies, quantitate inter ſeſe diuerſas,commenti ſunt? Cum hoc modo

Signorum

Signorũ naturam,ac Proportionatam inter ipſa conuenientiam,uſq; adeo obſcurauerunt,ac cõturbauerunt,ut uix ipſi quicquã certi de ea re ſcire,nedum alios docere potuerint. Aut certe ſi quicquam ſciuerunt, id ipſum ex ſolo uſu, nulla uero arte ita habuerint,ut interrogati, ne quidem ueriſimili ratione ſententiam ſuam poſſent comprobare. Atq; ita factũ eſt,ut quemadmodum apud uetuſtiores illos,ac meliores Muſicæ artis magiſtros,ne uerbum quidem de diuerſis Tactibus reperias, ita apud recentiores nihil planè certi de ſignis Muſicis inter ſe conferendis uideas tradi. In cauſa eſt,ut & ante diximus,ꝙ tot Tactuum ſpeciebus effictis,ſibi ipſis,rem alioqui per ſe planã,implicitam, & quaſi inextricabilem efficerent. Vt ita, non mirũ ſit,etiam ſi quidã inepte de ſignis Muſicis diſputent. Nonnulli ea penitus ſuperuacanea eſſe, & nihil artis habere ſatis temere pronuncient. Cum enim ueram illorum rationem non uideant,facile eſt contemnere ignorata. ita enim aiunt: nihil eſſe, quòd uaria ſigna in cantibus ſcribantur, cum unica aut certe uix altera formula ſit,ad quam omnia genera cantionũ rectiſsime conſcribi poſsint. Quòd autem diuerſa ſigna ſcribantur, id ex nulla arte fieri, ſed perinde eſſe, ac ſi quis eandẽ ſententiam ſermonis,alijs atq; alijs ſubinde literis,ſiue characteribus ſcriberet,cum tamen uulgata illa formula, uſitatarũ literarum ſatis eſſe poſſet. Ita illi. At cur non eadem opera etiam prohibent, ut ne in ſermone Latino uarietas ulla per copiam exiſtat, ſed ut potius ταυτολογία ſint omnia. Aut ut & ipſi alteras ueſtes nullas habeant,cũ unica, & ea ſimpliciſsima,perpetuo ueſtiri poſsint. Quaſi uero ullarum Notularũ ualor,aut quantitas, abſq; ſuorũ priuatorũ ſignorum obſeruatione,ab illis ſciri poſsit. Fingant ergo illi cantum,cui nullũ ſignum ſit præſcriptum, & reſpondeant,quanti Breuis quæq;,aut Longa,aut etiam Semibreuis,ualeat.Sed diuinabunt fortaſſe,aut ex concentu pluriũ uocum colligent quid, & quomodo canendũ ſit. Pulchre quidem illi. Sed mirum fuerit,ſi hæc addubitatio de quantitate cantus, tum etiã laborioſior ualoris Notularum,ex concentu inquiſitio, eos non

 ſæpius

ſæpius tædio affectos, à ſtudio canendi retrahat, aut certe pudore afficiat, dum ex concentu ſolo, abſq; ſignis, Notularum ualorem inquirere conantur: quod tamen uix paucis, ita poſſe, contingit. Calleat artem componendarum uocum oportet, qui hoc uelit. Atqui, ita inter centum, qui nunc ſibi egregij Cantores uidentur, uix unum, aut alterum reperies, qui ſe rebus ita habentibus, Cantorem profiteri audeat. Quare nos Signorum uſum, ita neceſſarium conſtituimus, ut canendi artem, à nemine recte perdiſci poſſe contendamus, ſine illorum diligentiſsima cognitione & obſeruatione. Adeo, ut ſtatim totam artem canendi ſuſtuliſſe eum dicamus, quiſquis Signorum uſum nullum eſſe uelit. Cum enim ars canendi tota in uarijs Notularum figuris, ac uario earundem ualore conſiſtat, quæ per uarias ſubinde Proportiones, nunc plus, nunc minus quantitatis accipiũt: quantitas uero ita ſubinde mutabilis, ſua certa indicia, ſiue ſigna neceſſaria habeat oportet, extra quæ, neq; ipſa cognoſci, multo minus autem obſeruari poſsint. Certe ridendos merito cenſeamus eos, qui canendi facultatem, artem eſſe, facile confitentur, cum tamen interim id, in quo ars maxime conſiſtit, negent ac reijciant.

Non aliter, quàm ſi quis architecturam lignariam, aut lapidariam, artes quidem eſſe prædicet, ſed tales, in quibus normas, rubricas, amuſſes, perpendicula, & id genus alia, ſuperuacanea eſſe contendat, quod fortuito conatu, καὶ ἀμιτεὶ opus quodq; perfici poſsit. Atqui ſi hoc ita demus, quales tandem ſtructuras ſperabimus? quam concinnitatẽ in contignandis parietibus? quam rectitudinem in erigendis columnis? An non ita fiet, ut dum oblique ſtent columnæ: dum tigna alia iuſto longiora, alia breuiora, non recte cohæreant: dum tecti latitudo ad fundamenti proportionem, nullo modo congruat, ut collabatur tandem iners moles? At meo certe iudicio, haud ſecus etiam in concentibus eueniet, in quibus, aut nulla Signa præſcribuntur, aut præſcripta ſaltem non ſatis accurate obſeruantur. Videlicet, dum alius iuſto citius præuertit, alius tardius æquo ſequitur,

tur,ut tota tandem ſyſtematis compages diſſoluatur, & ex concentu Muſico,grunnitus fiat. Eſt autem in his rebus diſsimilitudo quædam, iners machina,ſua mole corruēs, fragore ſuo, fermè ſemper perterrefacit, & plerunq; etiam compræhenſos opprimit, quum è contra Muſica,ſi in celebri choro à ſuis iunĉturis per indoctos,aut parum attentos cantores ſoluta corruere incipit,omnibus ferè ocioſis auditoribus,uix unq̃ terrorem incutiat,ſed fermè ſemper riſum excutiat,neminem unq̃ perdat. Niſi forte unus,aut alter ſit(nam pauci admodum tales reperiuntur) qui artem certius intelligentes, conatum ingenuum parum fœliciter ſuccesſiſſe doleant.

In ſumma. Signa ſunt Proportionum Notæ in cantu.Omnis autem cantionum natura,ac diuerſitas ſuis certis Proportionibus conſiſtit.Quiſquis igitur Signa nihil eſſe dicit,aut omitti poſſe contendit, is planè quicquid Muſica artis habet,tollit.

Hæc igitur ſunt,quæ in his libris potiſsimum præſtare uolui.Primum ut canendi artem pueris quàm facilimam, ac expeditiſsimam redderem. Alterum,ut Signorum ualorem, & uſum,ad certas Proportionum rationes,ita reuocarem, ut quolibet inſpecto,quiſq; ſtatim ſciret, quis illius uſus, & quæ quantitas eſſet. Quatenus autem id utrumq; ſim aſſecutus, æquo bonoq; lectori iudicandum permitto,hoc unum mihi pollicēs, etiamſi non omnibus ſatisfaciam, tamen uix ullum fore, cui mea diligentia ac fides in hoc negotio improbetur.

Quòd autem in aliquibus exemplis non meis,ſed alienis,ad declarandas regulas aliunde acquiſitis, formulas notularum, aut tranſpoſuerim,aut interdum alijs,atq; alijs Signis ſubiecerim,aliter uidelicet,quàm ipſius authoris formula habebat, in eo non dubito,quin æquus quiſq; iudex,id factum pro æquo, & iuſto habiturus ſit,in quo, quamlibet mutatis Notulis ac Signis,tota tamen cantionis conſtitutio,quod ad Contra puncti compoſitionem,ac autoris mentem pertinet, non mutata, ſed planè integra,ac perpetuo eadem permaneat. Præſertim,cum etiam ex iuſtis cauſis hoc ita defendi poſsit,partim quòd uetu-

ſtior

ſtior interdum ſtructura, magis animo meo adlubeſceret. Partim uero, ut ita pueris canturientibus (ſic enim libet dicere) quaſi ſpecimen daremus, de multiplici copia figurarum Muſicarum, qua, quanq; cantilenam, uel decies mutari, ac in aliam ſubinde formam tranſcribi facilimum ſit. Idq; tanta æquitate, ut interim nemo autorum de ulla ſibi facta iniuria cōqueri poſſit. Fecimus tamen id, uix ſemel, atq; iterum, & ſaltem in ſimplicium regularum demonſtratione, quæ extra omnem controuerſiam ſe haberent. Nam in contentionibus, aut confutationibus, exemplis integris ac Primigenijs utendum eſſe, non ignorabamus.

Hæc ita, ultrò indicare, & quaſi præoccupare libuit, ne forte, ut fit, ſciolus quiſpiam, depræhenſum forte tale exemplum, per calumniam, maliciamq; impetat, & falſa pro ueris adpoſuiſſe accuſet.

Quod autem ad ordinem ac diſpoſitionem huius noſtri laboris pertinet, fortaſſe breuior eſſe potuiſſem, ſi paucioribus exemplis libuiſſet uti. Verum cum hæc ars non minus in exercitatione, quàm præceptis ſita ſit, imò longiorem exercitationem, quàm præceptionem flagitet, nolui etiã in iſthac parte quicq; pueris deſiderandum relinquere. Præſertim cum ea exempla, ex quibus uera ars rectè diſci poſsit, non ubiq; obuia ſint, aut ita ſint, ut tamen citra ſuas præceptiones intelligi uix à quoq; poſsint.

Hunc igitur meum laborem, qualiſcunq; tandem ſit, ornatiſs. mi Domine Baumgartnere, nunc iterum tuæ excellentiæ nuncupo, ut ſub fœlici nominis tui auſpicio in publicum prodeat. Quem enim commodiorem Patronum hæc noſtra æditio haberet, uideo neminem. Idq; cum ob admirandam tuam humanitatem, quam cum literaria eruditione ita coniunctam habes, ut non ab re dubium ſit, humaniorem ne te, an doctiorem prædicemus. Tum uero ob inſignem tuam erga bonas artes, ac earundem ſtudioſos beneuolentiam. Nam quòd illæ, in tanto ſui contemptu, ac tam craſſa negotiationum barbarie,

tamen

tamen adhuc aliquo loco hic ſunt, id certe magna ex parte tibi acceptum referre debent. Vt ita merito tuo fiat, ſi literatus quiſq;, te omni honorum genere auctũ ac celebratum cupiat.

Atqui etiam hoc nomine, huic noſtræ arti, digniſsimus Patronus delectus es, quòd & ipſe Muſicã artem ſingulari quodã amore complecteris, atq; ob eundem affectum Ludouicũ Senflium, in Muſica totius Germaniæ nunc principem, tibi non ſolum ſingulari familiaritate notum, uerum etiam arcta quadã amicitia adiunctum habes. Cuius quidem uiri conſilio, ac iudicio, in his meis libellis libenter fuiſſem uſus, ſi ſaltem aliqua mihi cũ eo unq̃ antehac interceſsiſſet notitia. nam, quæ mea uerecundia eſt, ignotus ignoto negocium facere nequaq̃ potui. Aliquoties ſanè mihi nonnulla occaſio, cum eo in noticiã ueniendi quæſita eſt, per quoſdam affines meos, illi ſatis familiares, ſed neſcio per quam incõmoditatem hactenus ſteterit, quo minus uoti mei cõpos factus ſim. Verũ, utut hæc habeãt, ego certe in Ludouico Senflio Germano, Germanæ Muſices excellentiam, & magnifacio & prædico, tantũ abeſt, ut illius laudem, in his meis libellis, nõ potius plurimum auctam, quàm neglectam unq̃ cupiuerim.

Sed ad te redeo, Vir ornatiſsime, etiam atq; etiam orans, ut hoſce meos libellos, tibi nunc iterũ nuncupatos, loco xeniolorum, quæ his Calendis Ianuarijs, ultro citroq́;, amici inter ſe donare ſolent, pro tua humanitate, benigne ſuſcipias, ac tanq̃ teſtes mei erga te amoris, in tua Bibliotheca locũ habere patiaris. Hoc certè tibi de tuo Sebaldo pollicens, eum nihil intermiſſurum unq̃, quod ad tuas uirtutes ornandas, in ſuis uiribus poſitum eſſe cognouerit. Quia & me ſatis bona ſpes habet, etiam te meis filijs, neq; conſilio, neq; auxilio defuturum, ſi forte horum aliquis, me olim defuncto, ſuperſtitis tui (quod Deus faxit) patrocinio, ad ſua ſtudia literaria indiguerit, ut ita uel te habeant, penes quem, unde uiginti annis, à patre ſuo exhauſtorũ pro Repub. in ſcholis laborum, memoriam conſeruatam reperiant. οὐ γὰρ ἀγνοεῖ ἡ πρόνοια ἐστὶ, τὴν τῶν εἰλημμένων εὐεργεσιῶν μνήμην

μνήμην ὡς τάχιστα γηράσκειν, μάλιστα δὲ τὴν, περὶ τὰς παιδαγωγίας, γιγνομένην. καὶ γὰρ τὸ νῦν ἔχον μικροῦ δεῖν οὐδεὶς διείσεται, ὅστις οὐχ ἅπαντα, τὰ ἐς τοὺς παιδεύοντας, καὶ περὶ τὴν φιλοσοφίαν διατρίβοντας ἀνηλωμένα, εἰ καὶ ἐλάττονα τοῦ προσήκοντος, ὅμως πολλαπλάσια εἶναι, καὶ τοῦ δικαίου μείζονα, νομίζῃ. Bene ualeat T. D. in Domino per Chriſtum. Ex Muſæo Sebaldino, ad Calendas Ianuarias, Anni à Chriſto nato 1540.

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MVSICAE, ID EST, ARTIS CANENDI LIBER PRIMVS.

Præfatiuncula.

VSV comperimus, longè alium inſtitutionis modum requiri, ſi quis pueros adhuc rudes erudiat, quâm ſi aliquãtiſper eruditos diligentius expoliat. Quemadmodum & in Statuariorũ officinis longè alia inſtrumenta primæ truncorũ dedolationi, quàm posteriori perpolitioni adhiberi cernimus. Etenim ut trũcis, adhuc rudibus, ſua craſsiora dolâbra ſunt, quæ primã aſperitatem fortius penetrent ac execent: Ita & puerilium ingeniorũ ruditas craſsiorem quandã in docẽdo euidentiam poſtulat. Qualem euidentiã hæc cõmodiſsimè præſtari uiſum eſt, ſi ad breuiuſculas quæſtiões, ea præcepta quæ docenda ſunt, certis ac euidentibus uerbis, uelut per dialogum, reſpõdenda inſtituerẽ. Deinde, ſi ſingulis illis præceptis ita ſua ſemper exempla adiungerẽ, ut ceu digiti mõſtratione ducti pueri, ubiq; quid doceretur, quam facilime perſpicerent. His ergo, utcunq; præſtitis, utãtur quicunq; uolent, & meam operam, qua ingenuis pueris maxime prodeſſe ſtudui, æqui boniq; conſulant.

CAPVT PRIMVM.

Quid eſt Muſica?

EST ars certè ac modulatè cantandi. Idq; quatenus ea ad ſonos ſpectat. Canitur autem tribus modis, uoce humana, fiſtulis, & fidibus. Linguæ uocem motu; fiſtulæ ſonum flatu; fides tinnitum pulſu ædunt.

Vnde dicitur Muſica?

A' Muſis, quas ueteres pro ingenuarũm artium præſidibus coluerunt. Nimirũ, quòd illi hoc nomine quandam animi humani diuinitus infuſam promptitudinẽ, ac ſtudiȷ́ ſedulitatem ſignificarent, quibus in perdiſcendis artibus liberalibus, tanquã præſenti numine, maxime opus habeatur. Atqꝫ id eſt, cur Muſæ Iouis & Memoriæ filiæ eſſe fingantur, & παρὰ τὸ μαίεσθαι, id eſt, ab inquirendo, ſiue ἀπὸ τοῦ μυεῖσθαι, hoc eſt, à docendo uocatæ dicantur.

Quot ſunt ſpecies Muſicæ?

Vulgo duæ traduntur, Choralis, & Figurata. Choralis quæ eſt? Ea eſt, in qua ſimplex & penè unica Notularum forma, eodẽ colore, eandẽ perpetuò quantitatẽ, extra omnem Augmentationem ac Diminutionẽ, retinet. Exemplo ſunt Cantiones, quarum quotidianus uſus in templis habetur.

Quæ eſt Muſicæ Figuratæ ſpecies?

Ea eſt, in qua uariæ Notulæ, ſecundum uarias figuras, colores, ac uariè præſcripta ſigna, aliam ſubinde quantitatem accipiunt. De priore ſpecie nihil hic peculiariter tradetur, quod nihil opus ſit. Nam eandem Scalæ ac Solmiſationis rationem cum figurata habet: ut ita, qui Figuratam Muſicæ ſpeciem probè tenet, etiam Choralem pariter teneat.

Quis eſt uſus artis canendi?

Is eſt, ut bonarum literarum ſtudioſi, aut alioqui ſeriȷ́s negociȷ́s occupati aliȷ́, habeant, quo feſsitudinem labore cõtractam, leuent, uiresq́ꝫ lõgiori intenſione debilitatas reficiãt. Habet enim Muſica ſingularẽ quandã in oblectando energiam, qua feſsitudinis tædium diſcutit, alacritatemq́ꝫ in laborando

borando conſeruat. Qua tamen eodem modo utamur, quo aliâs ſomno ac quietibus cæteris uti ſolemus, tum, quũ grauioribus magisq́ʒ ſeriis rebus ſatisfecerimus. Cum enim uni cum fermè Muſices officium ſit, animos auditorum oblectare, Oblectatione autem ſapientem nequaq́ʒ frui, ſed tantum uti deceat: Igitur merito pro inſipientibus habeantur, quicunqʒ, omnibus ſeueris ſtudijs omnino neglectis, ſeſe totos cantui, ac inſtrumentorũ Muſicalium illecebris mancipant: quaſi â natura ad ſolos iocos ac luſus nati ſint. Quemadmodum & eos ſtultiſsimos eſſe iudicaremus, quicunqʒ ita ſe totos ſomno ac quietibus traderent, ut nunquam expergiſci, ac quicquam rerum magis neceſſariarum agere cogitarent.

Muſices uſus, ſi ἀφιλοσόφητος ſit, & ſeueriorum ſtudiorum acceſsione prorſus careat, nunquam decori, ſed uicio uertendus eſt perpetuo. Siquidem Ouidio teſte

Eneruant animos Citharæ, Cantusq́ʒ Lyræq́ʒ,
Et uox, & numeris brachia mota ſuis.

Ita enim ferè uidemus, uiros nihil præter ſaltationes, Veneres, ac adulteria crepare, qui olim pueri, extra omnem ſeueram diſciplinam, in ſolis Ludionum ſcholis adoleuerunt. Quanquam etiam ſunt, quos ita ἀφιλόσοφος Muſicæ uſus moroſos potius ac difficiles reddat, quàm molles, Idq́ʒ tanto magis, quanto illi ſibi uidentur in ea arte excellentiores. Quotus quiſqʒ enim eſt inſignium Citharœdorum, aut Fidicinum, qui nõ hoc inhumanitatis uicio inſigniter laboret,

Inter amicos
Vt nunquâm inducat animum cantare rogatus:
Iniuſſus nunquàm deſiſtat?

Quid ergo laudis mereantur illi, qui minimas Chordarũ diſſonantias argutiſsimè corrigentes, interim tamen uitæ ſuæ tenorem in omni uiciorũ genere κακοφωνότατον eſſe patiuntur? Quibus uero uicijs facillimè mederemur, ſi liberos noſtros ita inſtrumentis canere doceremus, ut pariter philo

ſophicarum diſciplinarum, aut alioqui honeſtorum ſtudiorum præceptiones imbibendas proponeremus. Ita enim fieret, ut animi grauioribus ſtudijs, uelut præmuniti, tanto minus cantionum mollicie diffluerent, arrogantiúe morum duricia rigerent. Atqui, ſi omnino carendum ſit alterutro, quis ſanæ mentis homo nõ malit ſeueram aliquam diſciplinam, præ tibiarum fidiumq́ꝫ ſcientia? Præſertim, quòd ubiqꝫ plurimi reperiantur Ludiones, qui pro ſtipe laſciuè canentes, aut ſaltãtes, ſeſe grauibus uiris ridiculos faciant: At perpauci, qui graues & cordati, ſi res expoſtulet, eſſe poſsint. Rectè itaqꝫ & prudenter noſtratium Prouerbio dicitur, Cuiqꝫ ingenuo homini hoc maxime ſtudendum eſſe, ut potius alios habeat Ludiones, quàm ipſe habeatur ab alijs. Hæc aũt ſcribimus, non ut pulcherrimam cantandi artem uituperemus, ſed potius, ut eam cum alijs ſeuerioribus diſciplinis coniunctam, ab Erronum ac Ludionum ocioſis lenocinijs uindicemus, ac in ſuum uerum officium reſtituamus, quo non tam ocioſis Epicureorum uentribus, quàm bonarum literarum, ac uerarum uirtutum cultoribus, oblectando ſeruiat.

Quid? Ergo Muſicæ nullus eſt uſus in templis?

Eſt equidem aliquis, ſed qui tamen & ipſe non tam inter ſeueras ſacrorum partes, quàm ſpiritualium mentium oblectationes habendus ſit, Non enim ſonis aut tinnitibus colitur Deus, ſed ſpiritu, & ueritate cordis: ut ita in re diuina nihil opus ſit intenſiore uoce, ſed potius collectiore ſpiritu. Ita enim D. Paulus ait: Pſalmorum, Hymnorum, ac cantionum ſpiritualium elocutionem, nobiſmetipſis faciendam: Domino autem in corde pſallendum, & cantãdum eſſe. Epheſ. 5. Quapropter templariam quoqꝫ Muſicam, non aliter, quàm ludum ſpiritus tum uſurpemus, cum grauioribus ac magis ſerijs ſacris ſatisfecerimus.

Quot

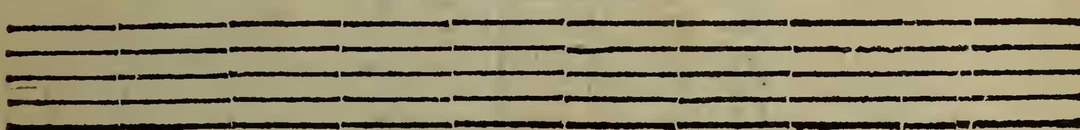
Quot ſunt accidentia, quæ ad canendi artem neceſſario requiruntur?

Octo. Scala, Clauis, Tactus, Nota, Punctum, Pauſa, Menſura, Tonus.

CAPVT SECVNDVM.

Quid eſt Scala.

EST conſtitutio linearum & ſpaciorum, rectè ac æqualiter productorum, quibus omnis generis cantionũ Notulas inſcriptas cernimus. Græce σύστημα dicitur.



Cui uſui eſt linearum, & ſpaciorum obſeruatio in Cantibus?

Vt per ipſorum diſtantiam aſcenſus & deſcenſus Notularum (quæ uocis ducendæ ſigna ſunt) rectius ac expeditius depræhendatur. Nam ſi Notulæ ſuperficiei, parallelis carenti, inſcribantur, nemo certo ſcire poterit, quantum uocem intendi aut remitti oporteat. At ſi paralleli addantur, abſq; dubio, primo ſtatim intuitu, quid inter quaſq; Notulas diſtantiæ ſit, percipitur.

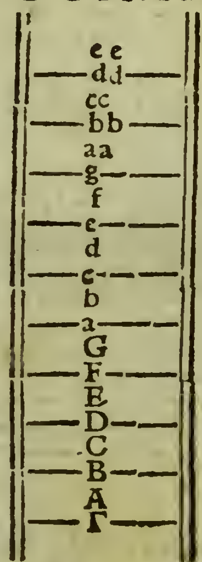
Cur uocant Muſici Scalam?

Quantum conijcere licet, duæ huius appellationis cauſæ hoc loco ſunt. Prima ex forma, quod lineæ ita παραλλήλως

Notulis ſubſcriptæ, portatilium Scalarum trãſuerſa tigilla, quæ Græci κλιμακτῆρας uocant, quodammodo repræſentẽt. Altera cauſa ex uſu ſumpta eſſe apparet. Quôd in recitãdis Muſicæ Scalæ literis ſiue Clauibus, eodem planè modo quo & in Scalis portatilibus ſolet, ſcandendo procedatur, deſcendendo autem retrocedatur.

SCALA.

Aſcẽdẽdo ꝓcedit enumeratio.



Deſcendẽdo retrocedit enumeratio literarum.

Quid ſunt Claues?

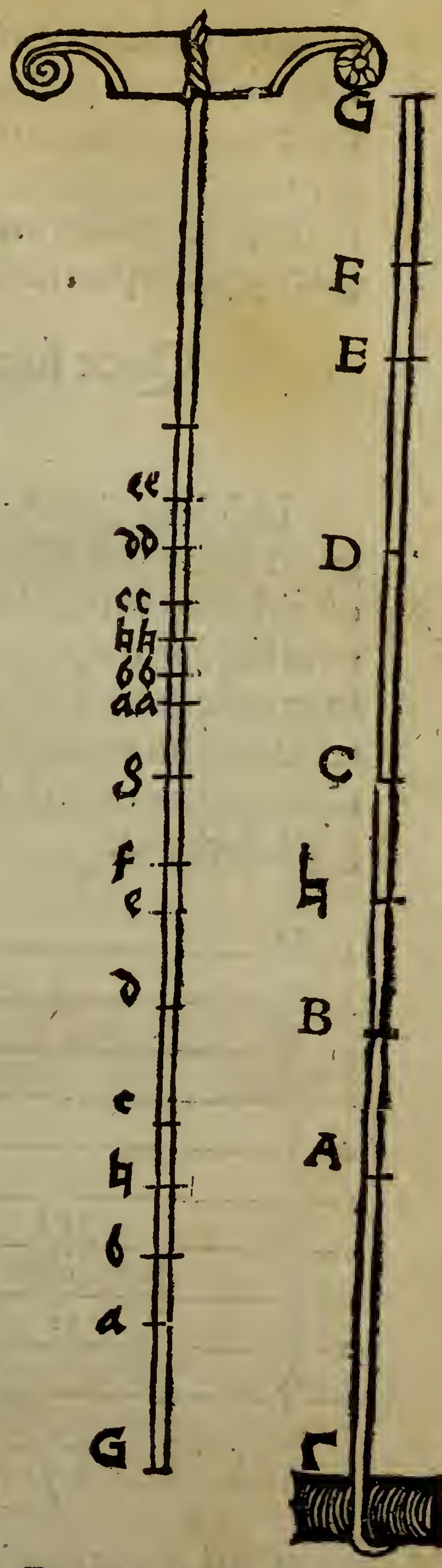
Claues dicuntur hæ ſeptem literæ, a b c d e f g: quæ in ſyſtemate, triplici ordine ſingillatim ſingulis linearum ac ſpaciorum initijs additæ, uocis humanæ intenſiones, ac remiſsiones determinant. In eo enim tota uis artis cantandi pendet, ſi ſciatur, quatenus uocem nunc intendi, nunc remitti oporteat. Nam non cantat qui perpetuo eundem uocis ſonum ædit. Eſt itaq; cantare nihil aliud, quâm uocem, pro rerum decantandarum adfectu, ſcitè intendere ac remittere. Quam uocis intenſionem ac remiſsionem ueteres per Monochordum certiſsime docuere. Eſt autem Monochordum inſtrumentum, unicam habens chordam, certa longitudine ſu-

ne ſupra duo fulcra intenſam.in quorū magadio ſubter uocum gradus ab infima graui, ad uſq; ſupremam acutam, certis interſectionibus diſtinguuntur: Ita ut fulcro inferiore, quod ſolum mobile ſit,ſupernum uerſus gradatim promoto,& chorda ad ſingulas interſectiones pulſa, quàm certiſsime quicquid interuallorum aſcendentis uocis eſt, ædatur. Itidem ſi à ſuperiore fulcro reducas;deſcendentis. Quam rem ut pueri rectius intelligāt,eam ipſorum manibus, ac auribus experiūdam dabimus. Linea,quam hic à latere ob chartæ breuitatem bipertitā adiunximus,integræ Chordæ exemplar eſt,ſuas certas diſſectiones habens.Eam ſi puer in cuiuſuis teſtudinis magadio quintæ Chordæ,ut uocant, ſubſcribat, ac ſuppoſitis utrobiq; fulcris,per gradatim promotum, ac remotū alterū examinet, utiq; quid uere Claues ſint, quid'q; interuallorum inter ſe habeant,certiſsimo aurium ſenſu percipiet.

Huius Lineæ ſiue Monochordi exempla ubiq; in Muſicis inſtrumētis cōſpiciunt. In Citharis em̄ & Clauichordis,ut uulgo uocant,Chordæ diſpares nihil aliud ſunt, quàm Monochordi totidem partes, quot interſectiones illud habet,Ex unica autē Chorda plures fie-

ri rei

Fulcrū ſuperius immobile.

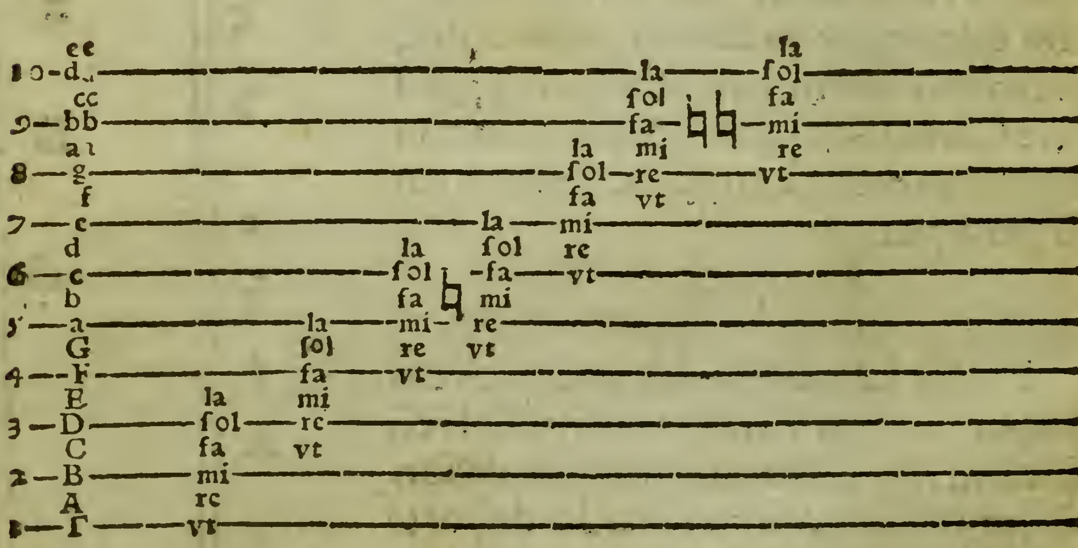


Fulcrum inferius ꝑmobile.

ri rei neceſsitas coegit:quod in Monochordo pariter plures interſectiones pulſari nequeāt:quas tamē Contrapuncti,ut uocant,conſtitutio plures ſimul conſonantes, exigebat, Itidem & in teſtudinum Collis ligationum limites, tum etiam in tibijs foraminum interſtitia,planè nihil aliud habere ſciāt pueri,quàm particulares Monochordi huius dimenſiones.

Quot ſunt Claues Syſtematis, ſiue Monochordi?

In Monochordo,quod ſonos tantum reſpicit,tres & uiginti habentur Claues.Id quod ſuperius deſcripta Chorda ob oculos ponit. Verū qui nō ſonorum,ſed poſitionis rationem ſequuntur,illi tantū uiginti numerant:nimirum,quod in cantilenarum deſcriptione b fa & ♮ mi,utlibet ſono inter ſe differant,eundem tamen ſemper locum occupent. Cæterum quæ nomina,& qui ordo Clauium ſit, hic ſubiuncta figura declarat.



Literæ Syſtematis cur dicuntur Claues?

Quia certas melodias,adeoq; totius Syſtematis ordinē

in Cantionibus uelut aperiũt ac oculis exponunt. Quemadmodum claues ſeris inſertæ ac circumactæ, recluſis ſcrinijs, mox quicquid contenti ante latuerat, apparere faciũt.

Quomodo diuidũtur ſyſtematis claues?

In Graues, Medias, & Acutas.

Quæ ſunt Graues literæ?

Maiuſculæ infimæ octo, Γ A B C D E F G. Ideo graues dictæ, quia cantiones, per eas deductæ, uoce demiſſa, ac craſſa cantari ſolent. Cantores uulgo Baſſum uocant.

Quæ ſunt Mediæ Claues?

Minuſculæ illæ ac ſimplices literæ ſeptem, a b c d e f g, Mediarum nomen habent. quod uocem mediam inter demiſſam, grauem, & intenſam acutam exigant: Qualem in concentu Tenoris & Alti, ut uocant, audimus.

Quæ ſunt Claues acutæ?

Quinqꝫ illæ geminatæ ſupremæ, aa bb cc dd ee. Intenſiſſimam enim, & acutiſſimam uocem ædunt. qualis fermê impubertatis eſt. Diſcantum uulgo uocamus.

Licet ne uulgo receptis uiginti Clauibus plures adfingere?

Quidni liceat? imò etiam neceſſe eſt, quoties aliqua cantio harum fines infra ſupraúe exceſſerit. Cautio tamen ſit, ut in ſuperadditis nouis Clauibus, ordo mediarum ſeptem literarum ac ſyllabarum ſeruetur. Cuius rei indicium infra

C inter

inter Solmiſationis exempla reperient pueri. Nam ſecundum exemplum ad ggſol reut uſq; ſcandit. Decimum uero, integrum Diateſſaron infra rut deſcendit.

Quis tandē eſt uſus Clauiū, hoc modo gradatim lineis, ac ſpacijs Scalæ intertextarum?

Duplex eſt. Primus, ut certa uocum intenſionis ac remiſſionis interualla deſignent: ut ita etiam ex ipſo literarū ordine cognoſcatur, quid inter uarias uoces interſit. De interuallis paulò inferius docebitur. Alter uſus eſt, ut in ordine Clauium, ita in tabellam redactarum, tanquam in ſpeculo, cuiuſuis Cantionis ſitum quàm facilime, ac certiſſime perſpiciant pueri. Nimirum, quod lineæ, quæ in quibuſq; cantilenis ſpectantur, certa pars præſcripti ſyſtematis ſunt. Nam Notulas certis lineis, ac ſpacijs diſtingui, & à fronte Cantiones per characteriſticas Claues inſcribi, id equidem nihil aliud eſt, q̃ eas hoc modo ad ſitum, ac poſituram ante poſiti ſyſtematis referri, ut confeſtim intelligat̃, quæ Claues quibus Notulis ſeruiant.

Quæ ſunt claues Characteriſticæ?

Eæ ſunt, quæ ſolæ in Cantionum initijs, per certas figuras præſcribi ſolent. quum aliæ omnes, ceu diſſimulatæ, omiſſis ipſarum literis, mente, non oculis, concipiantur.

Quot ſunt claues Characteriſticæ?

Quinq; ſunt, F c g ♭ ♮. Nam ſemper aliquæ harum, in quibuſq; cantilenis, ſtatim à principijs ſingulorum uerſuum, certæ lineæ præſcribi ſolent. Alij rut, & dd laſol, quoq; inter Characteriſticas numerant. Quas nos hic ob-

mittimus

mittimus, quod earum præſcriptione nuſquam opus eſſe uideatur.

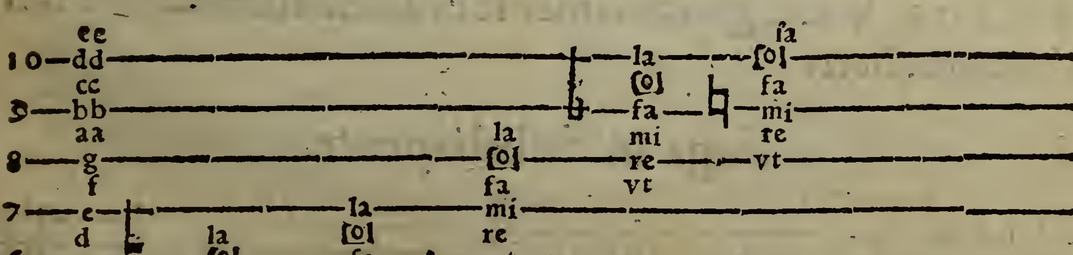
Quæ ſunt figuræ Clauium Characteriſticarum?

Diuerſæ ſunt pro uarietate cantuum. Nam in Chorali cantu F. c. g. ita ſimpliciter præſcribũtur. In figurato uero, pro F ponitur aut, pro c., g utrobiq; idem eſt, ſed ſemper minuſculum.

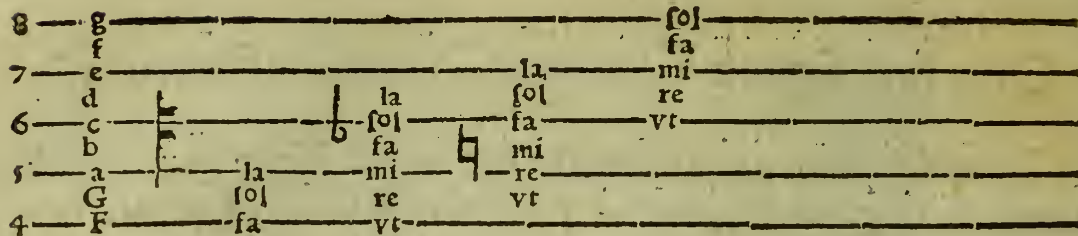
Quis eſt uſus præſcriptarũ Characteriſticarũ?

Duplex eſt, Nam f. c. g. locum ſyſtematis indicant. b rotundum uero, & ♮ quadratum, qualitatem cantilenæ, b mollis ne, an ♮ dura ſit, oſtendunt. Itaq; qualibet harum trium f. c. g. in cantibus præſcripta, illico pueri locum ſyſtematis per eam cognoſcant. Siquidem linea, cui Characteriſtica in cantu inſidet, eadem ipſa ſemper eſt, quam & in Syſtemate eadem Clauis occupat. Cæteræq; omnes Claues & lineæ infra ſupraq;, eodem per omnia ordine, quo in Syſtemate digeſtæ ſunt, etiam in Cantilenis repræſentantur: quod ex ſubiectis formulis clariſſime cernitur.

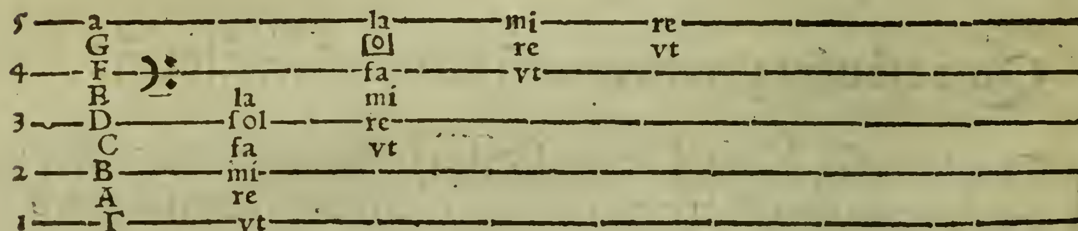
Pars Syſtematis acuta.



Pars Syſtematis media.



Pars Syſtematis grauis.

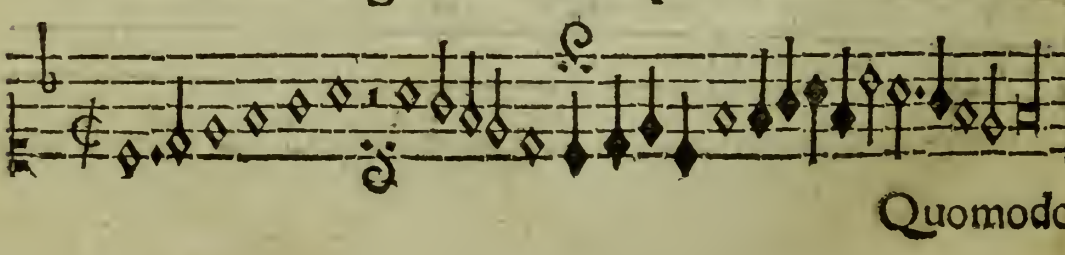


DE CLAVIVM SYLLABIS.

Quis eſt uſus ſyllabarum, quæ ſingulis Clauibus in Syſtemate adſcriptæ leguntur?

Hic eſt, ut per earum uiciſsitudinariam uſurpationem, omni cantui ſuam propriam, ac certam modulationem attribuamus. Sunt enim eæ ſyllabæ nihil aliud, quàm certæ interuallorum nomenclationes. Sunt autem ſex. VT, RE, MI, FA, SOL, LA. Quarum inter ſe ordinem ſubnexa hæc cantiuncula docet.

Fuga in Subdiapente.



Quomodo

Quomodo diuiduntur eæ ſyllabæ?

Nobis in Inferiores & Superiores diuiduntur. Inferiores uocamus, V T, R E, & M I. Nã ſi in Clauibus biſyllabis aut triſyllabis, per F A, S O L, L A, quantum oportet, ſcandi non poteſt, hæ pro illis deficientibus ſuccenturiare ſolent. Superiores uocamus F A, S O L, L A. Quod itidem & hæ ſuccenturiant inferioribus, quoties in Clauibus biſyllabis aut triſyllabis, per M I, R E, V T, tantũ deſcendi non poſsit, quantum uocis remiſsio flagitat. Quam differentiam ex regulis ſolmiſationum infra rectius percipient pueri; dummodo ante de uocum ſiue ſonorum interuallis, quãtum locus exigit, docti fuerint.

CAPVT TERTIVM

DE INTERVALLIS.

Quid eſt interuallum?

INteruallum eſt hoc ipſum, quod uox à certo ſono altius intenditut, aut profundius remittitur.

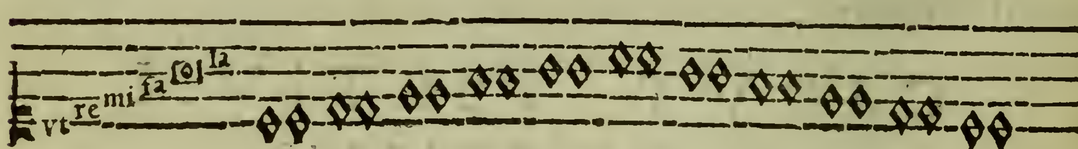
Vocum interualla quot ſunt?

Plurima quidem ea ſunt, ſecundum quod uox ſubinde altior aut demiſſior æditur. At quod ad puerilem captum commodet, pauca uulgatiora hic deſcribere libet, uidelicet, Vniſonum, Semitonium, Tonum, Semiditonũ, Ditonum. Diateſſeron, Diapente, Semitoniũ cum Diapente, Tonum cum Diapente, Semiditonum cum Diapente, Ditonũ cum Diapente, Diapaſon. In his percipiendis, non tam Monochordi exactam dimenſionem, quàm ſex ſyllabarum prædi-

ctarum ordinem, ac uulgaris Scalæ lineas & ſpacia, ut ea in omnibus cantibus cernuntur, pueris animaduertenda cenſeo: Quod hoc modo, & facilius multo, & cõmodius, quæq; interualla percipient, ac memoria retinebunt.

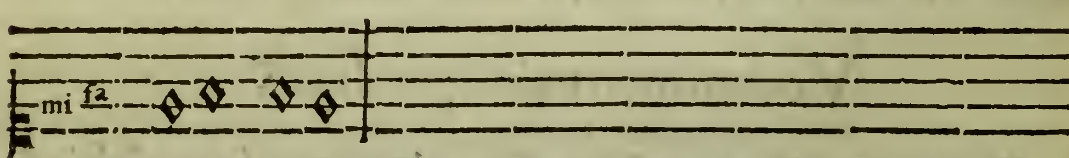
Quid eſt Vniſonus?

Eſt eiuſdem uocis idem ac perpetuus tenor, abſq; omni intenſione aut remiſſione æditus. Qualem habent Notulæ omnes, quæ ſuper eandem lineam, aut in idem ſpacium poſitæ cernuntur. Eſt ergo Vniſonus non interuallum, ſed interuallorum aliorum ceu Baſis, ad quam illa omnia per relationem æſtimari debent.



Quid eſt Semitonium?

Eſt hoc ipſum, quod uox à mi ad fa intenditur, aut à fa ad mi remittitur.

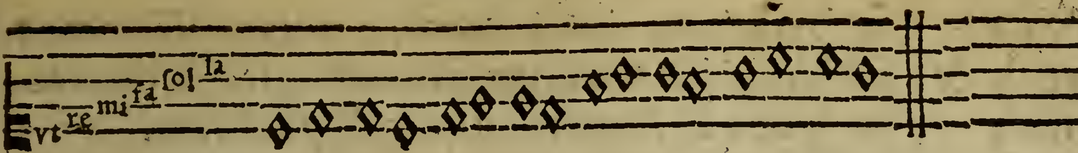


Quid eſt Tonus?

Eſt deductio uocis à linea in proximum ſpacium, aut à ſpacio in contiguam lineam. Qualis eſt, quoties

ab { ſol, fa, re, ut } ad { la, ſol, mi, re } tranſitur, & è contra. Excipe mi fa Semitonium.

Vt re

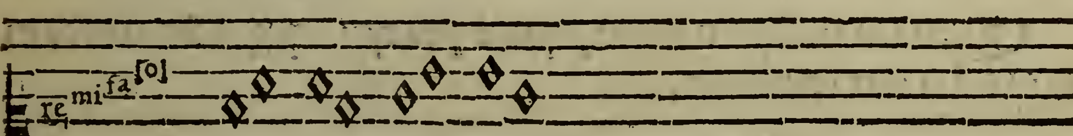


Semiditonus quid eſt?

Eſt interuallum uocum â quaq; linea ad alteram, aut â quoq; ſpacio ad alterum, Semitonium pariter cõtinens.

Exemplo eſt quoties â { re / mi } ad { fa / ſol } tranſitur aut reditur.

Vulgo tertia minor dicitur, quod intra tres uocis gradus integrum Tonum cum Semitonio contineat.

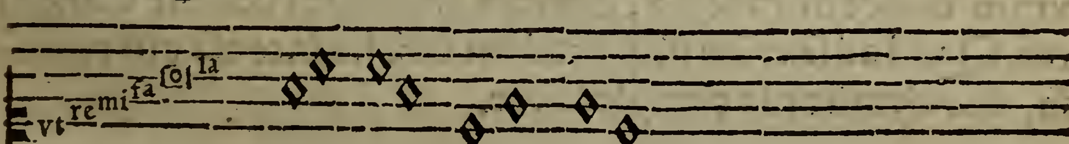


Quid eſt Ditonus?

Eſt interuallum â quaq; linea ad alterã, aut â quouis ſpacio in alterum. Ita tamen, ut nullum Semitonium cõtineat.

Huiuſmodi eſt, quoties uox â { fa / ut } ad { la / mi } traducitur aut reducit̃.

Vulgo tertia maior dicitur, quod intra tres uocis gradus, duos integros Tonos habeat.

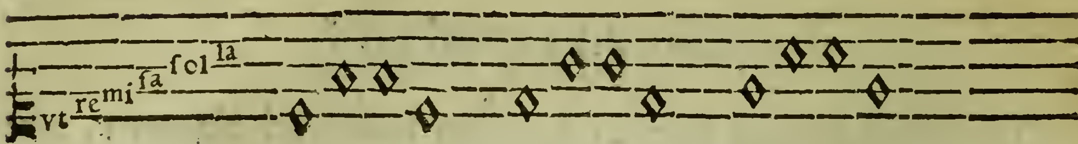


Diateſſeron quid eſt?

Eſt uocis ſaltus â quauis linea in alterum ſpacium, aut â quolibet ſpacio ad alteram lineam: qualiter fit, dum

Vt

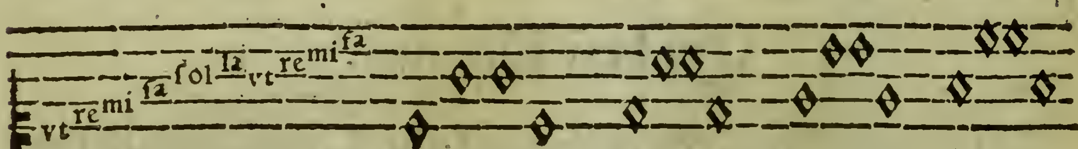
Vt } & { fa } inuicem concinuntur. quartam alÿ uocant,
re } & { ſol } quod intra quatuor uocis gradus duos to=
mi } & { la } nos & Semitonium complectatur.



Diapente quid eſt?

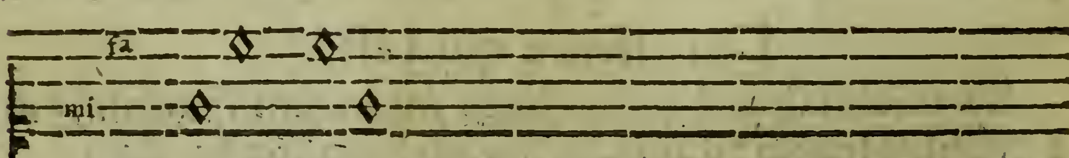
Eſt uocis ſaltus à quauis linea in tertiam, aut à quouis ſpacio in tertium. Cuiuſmodi eſt ab { ut re mi fa } ad { ſol la mi fa }

Quintam uulgo uocant, quod per quinq; gradus uocem intendat aut remittat.



Quid eſt Semitonium cum Diapente?

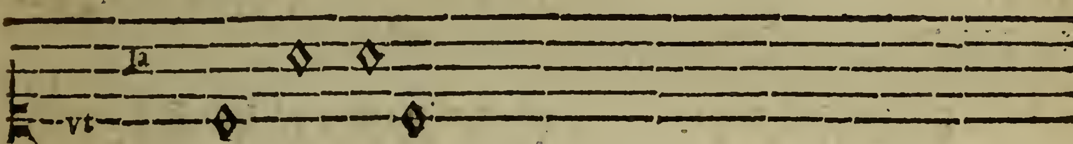
Eſt uocis tranſitio à qualibet linea in tertium ſpacium: aut à quolibet ſpacio ad tertiam lineam, duo Semitonia & tres tonos intra ſe continens. Exemplo eſt, mi & fa per ſextam inuicem cantata. Sextam minorem uocant Cantores. Quod ad ſextum uſq; gradum uox ita intenſa aut remiſſa, duo Semitonia complectitur.



Quid

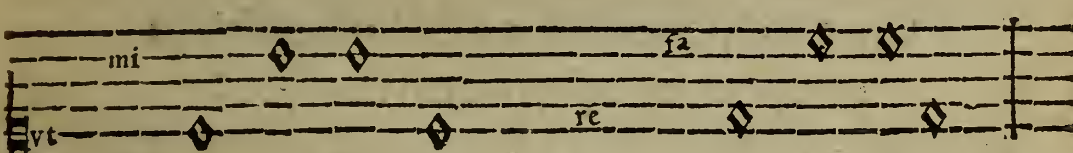
Quid eſt Tonus cum Diapente?

Eſt itidem tranſitio à qualibet linea in tertium ſpacium: aut è quouis ſpacio ad tertiam lineam, ſed quæ unum tantum Semitonium, & quatuor tonos contineat. Exemplum, VT & LA per ſextã, aliàs ſexta maior dicit̃, Quod ad Sextum uſq; gradum uox intenſa aut remiſsa, unicum ſaltem Semitonium contineat.



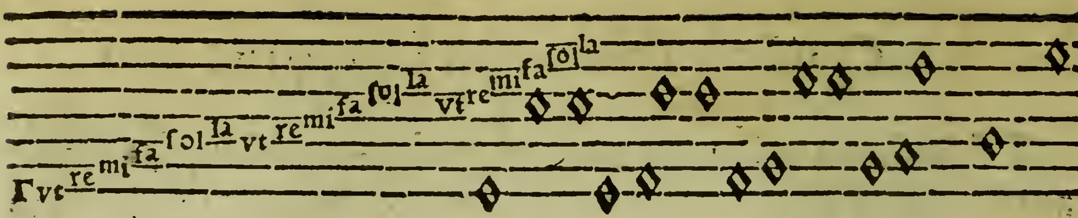
Quid eſt Semiditonus cum Diapente?

Eſt uocis tranſitus à quolibet ſpacio in aliud quartum: aut à quauis linea in aliã quartam, intra ſe duo Semitonia, & quatuor tonos complectẽs: Vulgo ſeptimã minorẽ uocãt, VT MI & RE FA exemplo ſunt. Quod ita uocem intendendo aut remittendo ſeptem gradus dinumerentur.



Quid eſt Diapaſon?

Eſt ſaltus à qualibet linea in quartum ſpacium, aut à quolibet ſpacio in quartam lineam. Diapaſon dictum, quod hactenus tradita interualla omnia complectens, quaſi in ſe ipſum redeat. Octauam alias uocant, quod eiuſmodi intenſio aut remiſsio uocis octo gradus habeat.



Sunt & alia plura interualla, quæ numerari uulgo ſolent, ita, ſi ad Diapaſon tonus,aut ſemitonium acceſſerit, uulgo Nonam uocant: ſi ditonus aut ſemiditonus, Decimam: ſi Diateſſeron, Vndecimam: ſi Diapente, Duodecimam. Sed nos ea hic indicare, non tractare uoluimus, quod uſu potius quàm regula, per tempus ediſci poſſint.

CAPVT QVARTVM, De Solmiſatione, ut uocant, ſiue nomenclatione uocum.

Ecquid eſt Solmiſatio?

EST earum ſyllabarũ, quas quæcꝫ Claues adiunctas habent, pro uaria notularum poſitura, propria ac expedita uſurpatio.

Quot requiruntur ad Solmiſationem propriè ac expeditè diſcendam?

Duo. Primũ,ut cãtaturi, ante poſitũ Syſtema,cũ ſuis Clauibus & ſyllabis,certiſſime,ac tanꝙ ꝓprios digitos, memoria teneãt, et quarumcꝫ cantionũ initijs adhibeãt. Ita em̃ omniũ cantionũ conſtitutionẽ rectiſſime ob oculos poſitã perſpiciẽt. Alterũ,ut diligẽter obſeruẽt,ꝑ b fa & ♮ mi, tanꝙ principes claues, cæterarum omniũ Clauium ſyllabas ac uoces, in uniuerſis cantibus uſurpandas ac regendas eſſe. Nemo enim ullam cantilenam certe ac proprie modulari poterit

rit

rit, niſi ante conſulto b fa, aut ♮ mi didicerit, Mi ne an Fa, utrumuis ſuæ ſtationi dari uelit. Nam tantum intereſt, Fa ne an Mi, in bfa ♮mi canatur, ut horum utrumuis peculiarem ſibi melodiæ naturam ac qualitatem uendicet. Vnde fit, ut & plura Cantionum genera numerentur.

Quot ſunt Cantionum genera?

Sunt, qui tria numerant: Naturale, b molle, & ♮durum. Alij his & quartum addunt, uidelicet Fictum. Nobis uero, ob commodiorem docendi modum, duo tantum conſtituiſſe ſatis eſto, bmolle & ♮durum. ſecundum quod omnis cantus, ab initio aut b ſcriptum habet, aut non habet.

Quis eſt cantus b mollis?

Is eſt, qui ab initio b ad ſcriptum habet, & ſecundũ b fa, cæterarum omnium Clauium uoces, infra ſupraq́ ſuo ordine digerit. Idq́ ſi bfa ſuum locum, proxime ſub cſolfaut, tuetur. Nam ſi b præſcriptum, alienum locum occupat, cantum Fictum faciet, in quo tum, neglectis regularibus uocibus Scalæ, ſuppoſititiæ aliæ fingendæ ſunt, pro ut infra fa, in b ſcripto, Mi, Re, Vt: ſupra autem, Sol La congruit. Neq; ad ullam aliam clauem, extra b, in talibus cantibus reſpectio eſt. Quare & eas ipſas cantiones, quòd totæ ex b præſcripto pendeant, à Cantu b molli ſeparare nolumus.

Quis cantus ♮ duri?

Is eſt, qni ab initio aut nullum b fa, aut tale ♮ ✳ mi præ ſcriptum habet: ut in eo ſecundum Mi in ♮ mi, itidem cæte rarum omniũ Clauium ſyllabæ ſurſum ac deorſum, pro illius ordine coaptentur. Horum generum exempla infra proximè Solmiſationis regulas ſubiungam. Nam iam huc poſi-

ta, nondum tradita Solmiſationis arte, non ſatis euidenter à pueris percipi poſſent.

Cur omittitur hic Cantus naturalis?

Ideo, quòd nobis longe cōmodiorem inſtitutionē neglectus, quàm animaduerſus faciat. Nam illius nomenclatione obmiſſa, tum multo euidentior & commodior diuiſio omnium Cantionum, per ♭ ab initio aut adſcriptum, aut non adſcriptum, efficitur. Deinde & Solmiſationis ars, ob illum intermiſſum, tanto paucioribus, ac puerili captui facilioribus regulis, tum rectiſsime deſcribi poterit. Neq; quicquam ſcrupuli facit, quòd naturali cantui quiddam peculiare præ alijs duobus, eſſe conſtet: præſertim, cum neq; illud ita unquàm ſe habeat, quin aut in cantus ♮ duri, aut ♭ mollis ſepta coincidat: niſi forte Diapente non egrediatur. qualem tum nihil planè uetat, ♮ duri & nomine & regulis cenſeri.

Tota Solmiſationis ratio, quot regulis principalibus compræhenditur?

Septem, ſecundum totidem literas, a b c d e f g. quas Syſtema habet. Quanq; enim hæ, uocum differentiæ cauſa, primo maiuſculis formis, deinde minuſculis, poſtremò & geminatis ſcribuntur. tamen, quod ad Solmiſationis artē pertinet, quicquid de minuſculis medijs dicitur, idē pariter & de maiuſculis infra, & de geminatis ſupra, intelligi oportebit. Ita eñ ab alijs, ſed obſcurius dicitur: de octauis idē eſſe iudiciū.

Regulæ Solmiſationis.

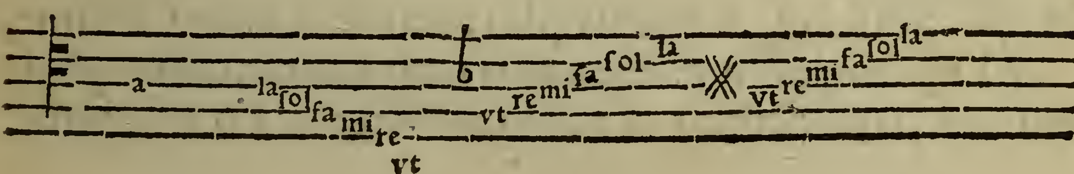
Prima de { aa la mi re
ala mi re
A re. }

In

In {aa / a / A} la mi re, ſi cantus ultra ipſum ſcandit, *b* præſcripto, MI: non præſcripto, RE canatur. At ſi plus ditono deſcendat, perpetuo LA.

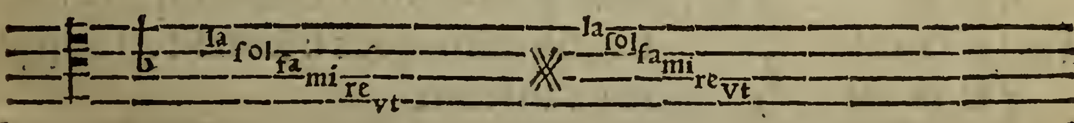
Annotatio.

Plus Ditono dico. Nam ſi tantum per Ditonum, aut minus eo deſcendatur, nihil opus erit LA: cũ per MI, RE, VT, perfici deſcenſio poſsit. Idem & de ſimilibus infra conditionibus intelligatur. Scilicet, quòd nihil opus ſit ſuccenturiatione aliarum uocum, ubi cantus ſenarium ordinem harum ſex ſyllabarum, VT, RE, MI, FA, SOL, LA, non exceſſerit.



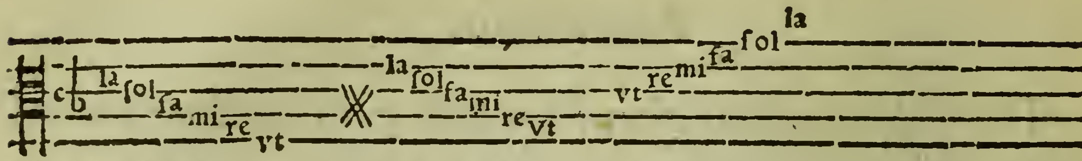
Altera regula de {bb / b / ♮}

In {bb / b / ♮} fa ♮ mi, Si cantus b mollis eſt, ſemper FA: ſi uero ♮ duri, MI cantetur. b mollis is omnis eſt, q rotundum *b* ſuo loco p̃ſcriptum habet, ♮ durus q non habet.



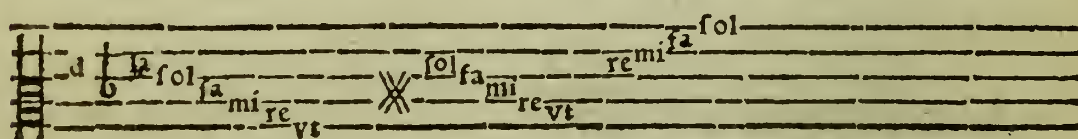
Tertia de {cc / c / C} ſol fa ut.

In {cc / c / C} ſol fa ut, ſi cantus ipſum plus Ditono ſuperat, ſemp V T; ſi uero uel Tonũ deorſum cadit, b præſcripto S O L; non præſcripto, Fa canatur.



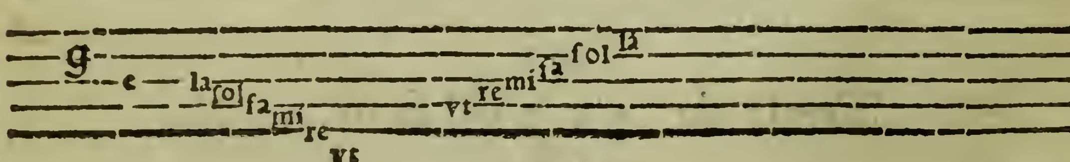
Quarta regula de {dd / d / D} la ſol re.

In {dd / d / D} la ſol re, ſi cantus plus tono ultra ipſum tollitur, ſemper R E: ſi non plus tono tollitur, ſed magis demittitur, b præſcripto L A, non præſcripto, S O L ſumatur.



Quinta regula de {ee / e / E} la mi.

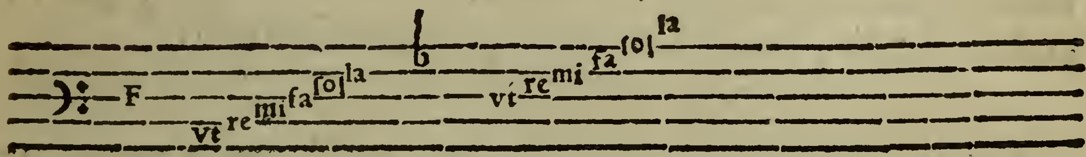
In {ee la / e la mi / E la mi} Si cantus plus ditono deſcendit, ſemper L A, ſin minus, aut ſi ſcandit, ſemper M I cantetur.



Sexta

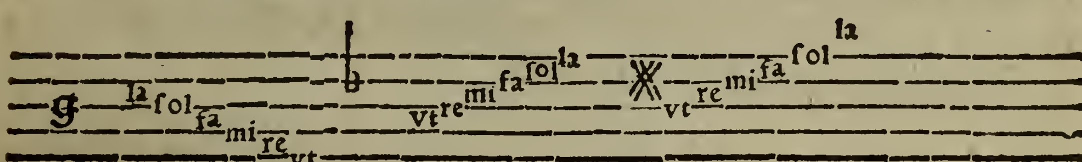
Sexta regula de { f / F } fa ut.

In { f / F } fa ut, tum VT canatur, cum cantus ad bſa præſcriptum ſcandit, aliàs ꝑpetuo FA cantetur.



Septima regula de { g / G / Γ } ſol re ut.

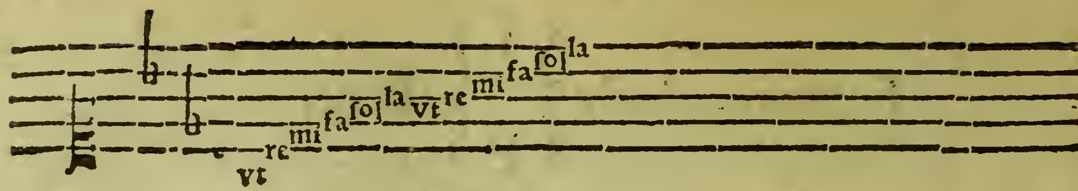
In { g / G / Γ } ſol re ut, ſi cantus plus tono ipſum tranſcendit, b ſcripto, RE: non ſcripto, VT cantetur: at ſi non plus tono ſcãdit, ſed potius deſcẽdit, ſemꝑ SOL.



Appendix prima.

Si b fa aut ♮ mi ab initio, non in ſuo, ſed alieno quopiam loco ſignatur, tum neglecta totius ſyſtematis regulari poſitione ex ſolo utriuſuis loco, totus omnium aliarum ſyllabarum ac uocum ordo, infra ſupraq́ uſurpetur.

Vt Re



Appendix altera.

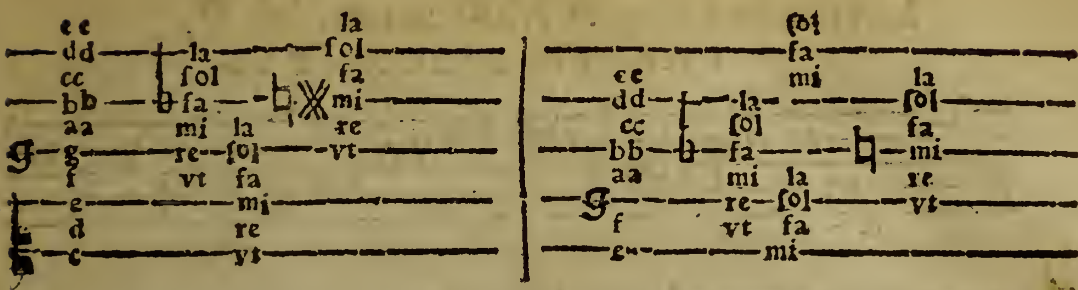
Si b fa non ab initio præpoſitum, ſed mediæ cantioni paſſim inſertum reperitur, in ſolam eam Notam agit, quæ in eodem ſpacio, aut eadem linea proxime ſuccedit.

In his regulis totum Solmiſationis artificium, non minus certè quàm breuiter continetur. Harum itaq; ductu, pueri, conſpecta cuiuſuis cantionis Claue Characteriſtica, illico uniuerſarum Notularum ſyllabas pernoſcent. Dummodo, quòd ante monuimus, Syſtema in promptu habeant, ac probe memoria teneant. Hoc enim modo ex Characteriſtica Claue, ſtatim quicquid & aliarum Clauium infra ſupràq; Characteriſticam eſt, perſpicitur. Quibus perſpectis, certa pariter ſyllabarum Scala ſecundum b fa, aut ♮mi illico ſeſe aperit. In qua; ut quæq; ſyllaba, in quamcunq; lineam, aut quodcunq; ſpacium inciderit, ita ab eadem omnes Notulæ, ibidem recte ſequentes denominẽtur. De Clauibus Characteriſticis ſupra traditum eſt.

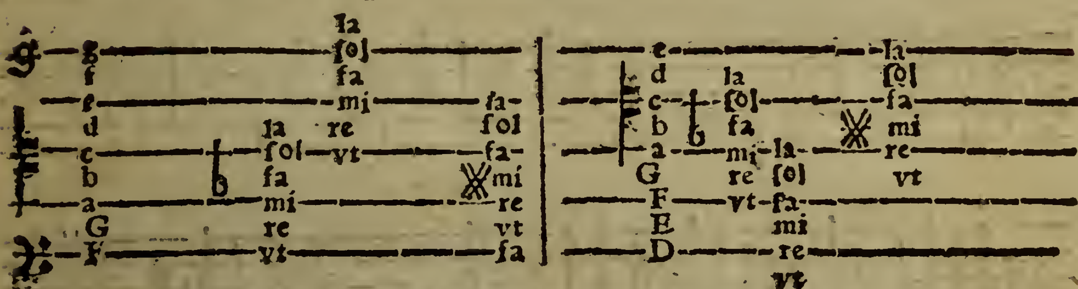
Demonſtrationes, quomodo in quibuſuis Cantilenis, per ſolam Characteriſticam Clauem, cæteræ Claues ac ſyllabarum Scala comprehendatur. Tum etiam, quomodo mutationes ſyllabarũ ſe inuicem, ultra infràue ſenarium ipſarum ordinem, aſcendendo deſcendendoq; habeant.

Syſtematis

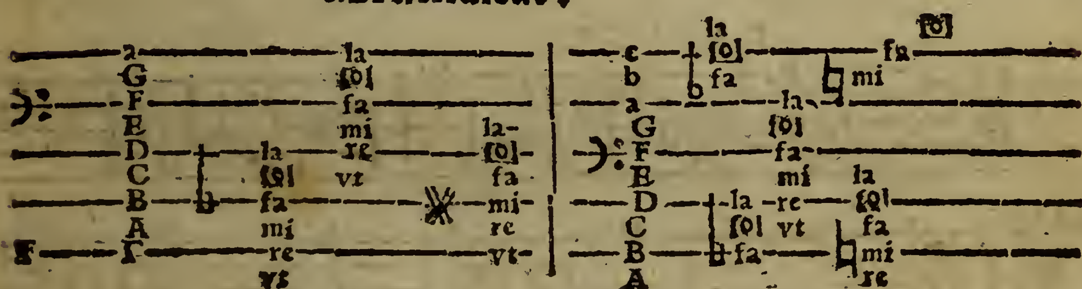
Syſtematis acuti formæ, quæ Diſcanto, ut uocant, peculiares ſunt.



Syſtematis medij formæ, quæ Alto & Tenori communes ſunt.



Syſtematis grauis formæ, quas Baſſus ſibi uendicat.

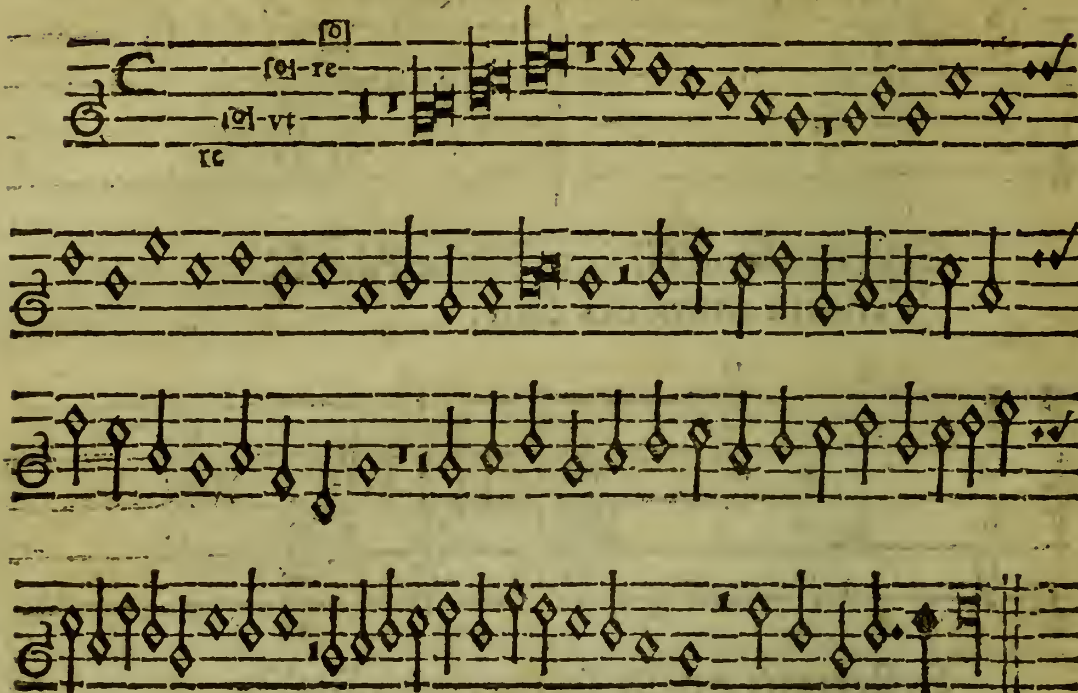


Sequuntur totidem fermè exempla Solmiſationis, quot Clauium Characteriſticarum poſituræ in uſu ſunt. Vt ita ad quodlibet horũ exemplorũ, rectè ac certè cum ſua ſcala perceptum, pueri deinde omnia, ſimiliter ſignata, conferant. neq; quicquam dubitent, eodem planè ordine ac modo, etiam in omnibus alijs ſimilibus Solmiſandum, ut uulgo loquimur, eſſe. Quòd ſi ita fecerint, abſq; omni ſcrupulo, quicquid ſimiliũ Cantionũ eis oblatũ fuerit, ꝑcantẽt.

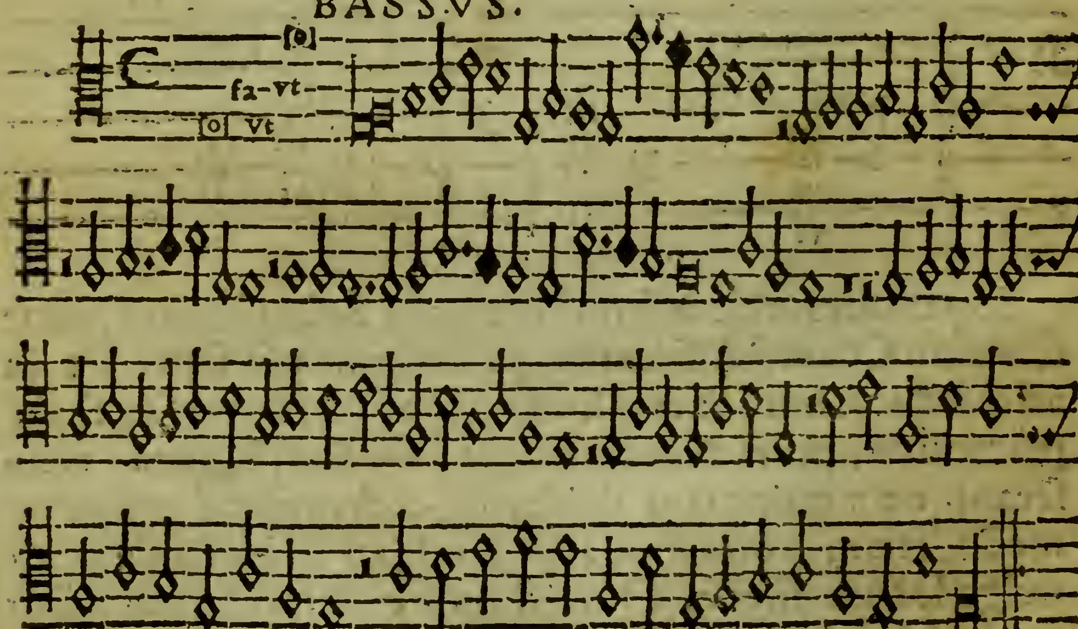
Acutæ uocis, quam Diſcantum uocant, exemplum primum, ſub gſolreut ♮duro.

Exercitium uocum Muſicalium. N. P.

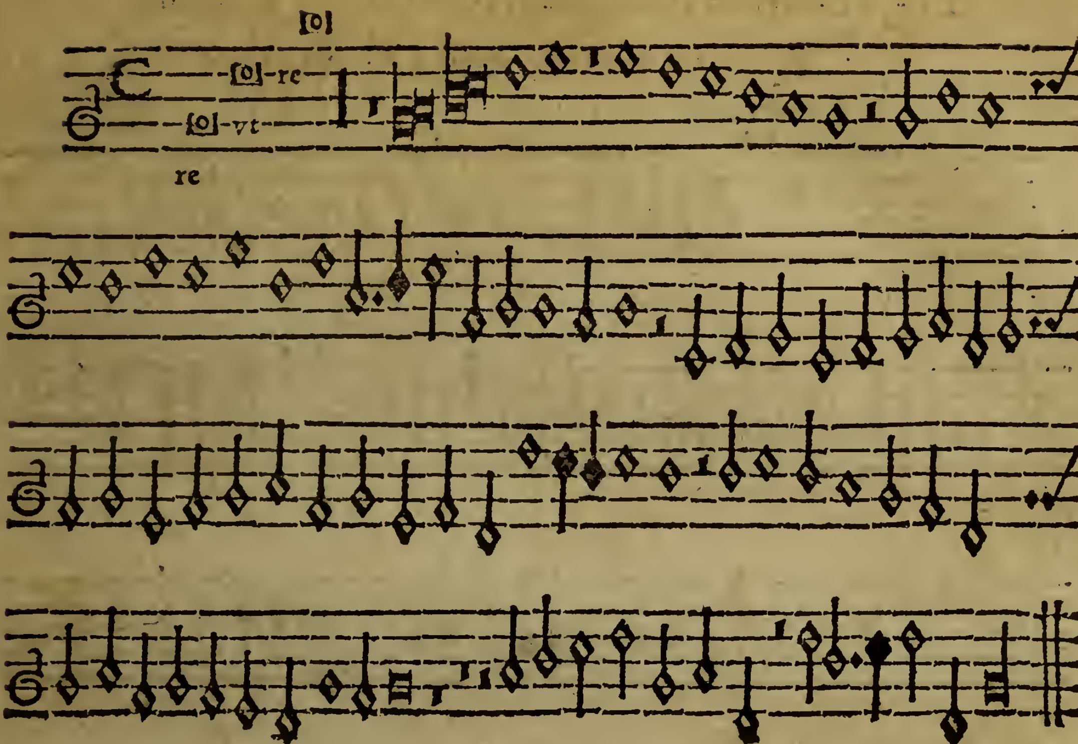
PRIMVS DISCANTVS.



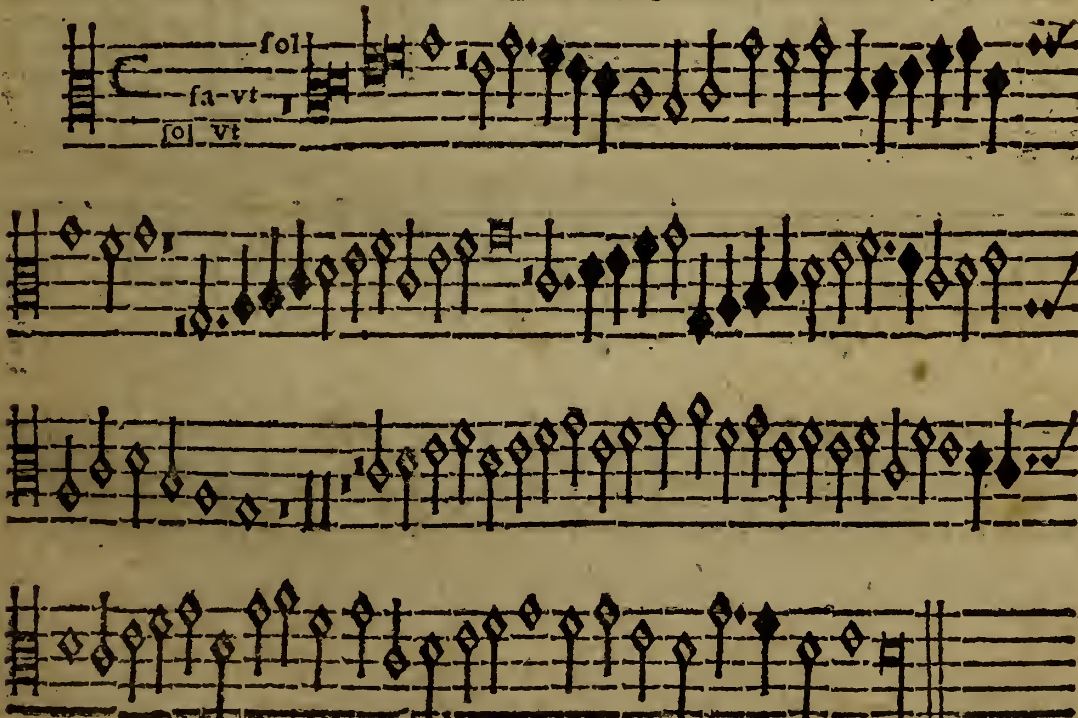
BASSVS.



ALTER DISCANTVS.

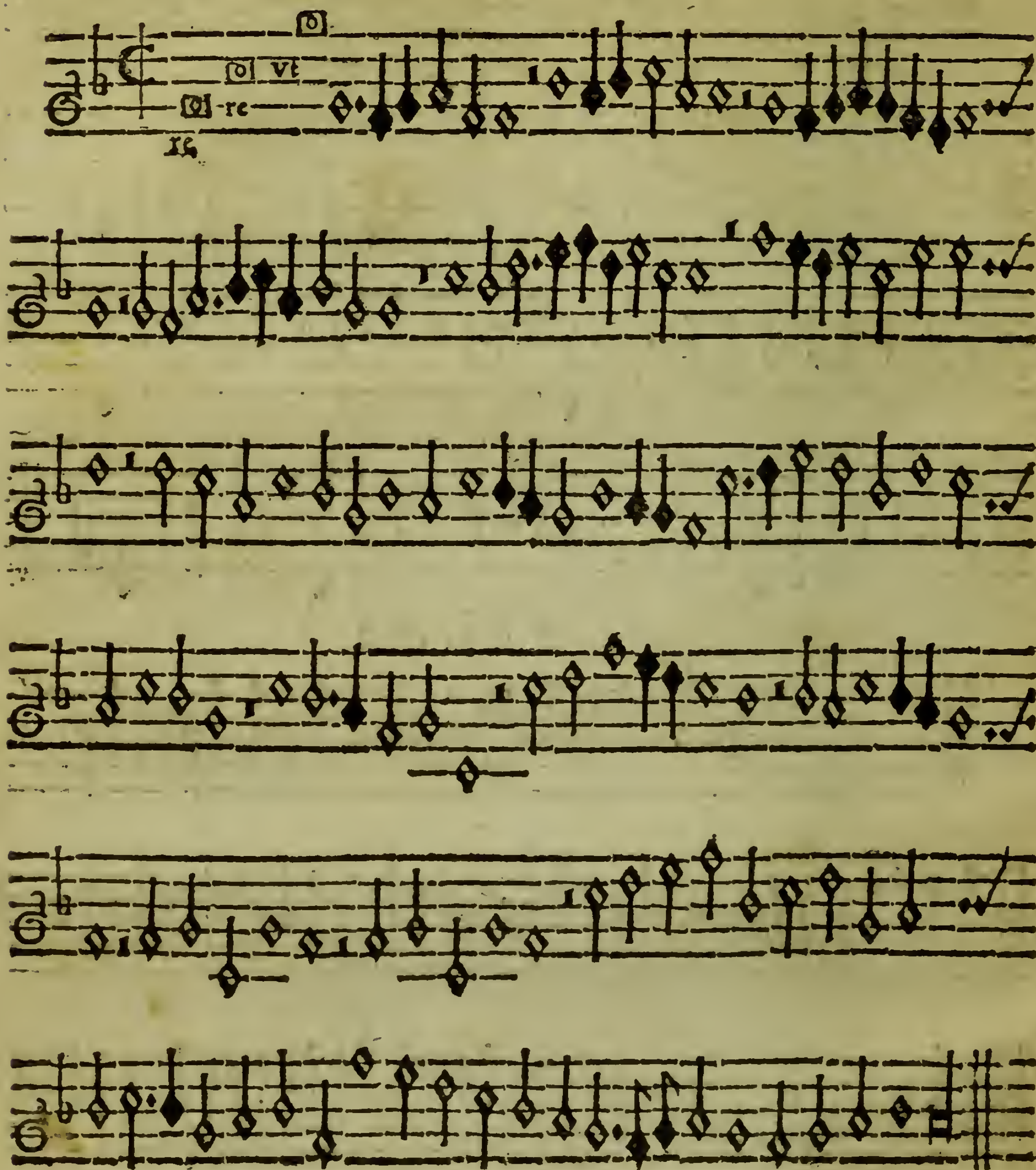


TENOR.

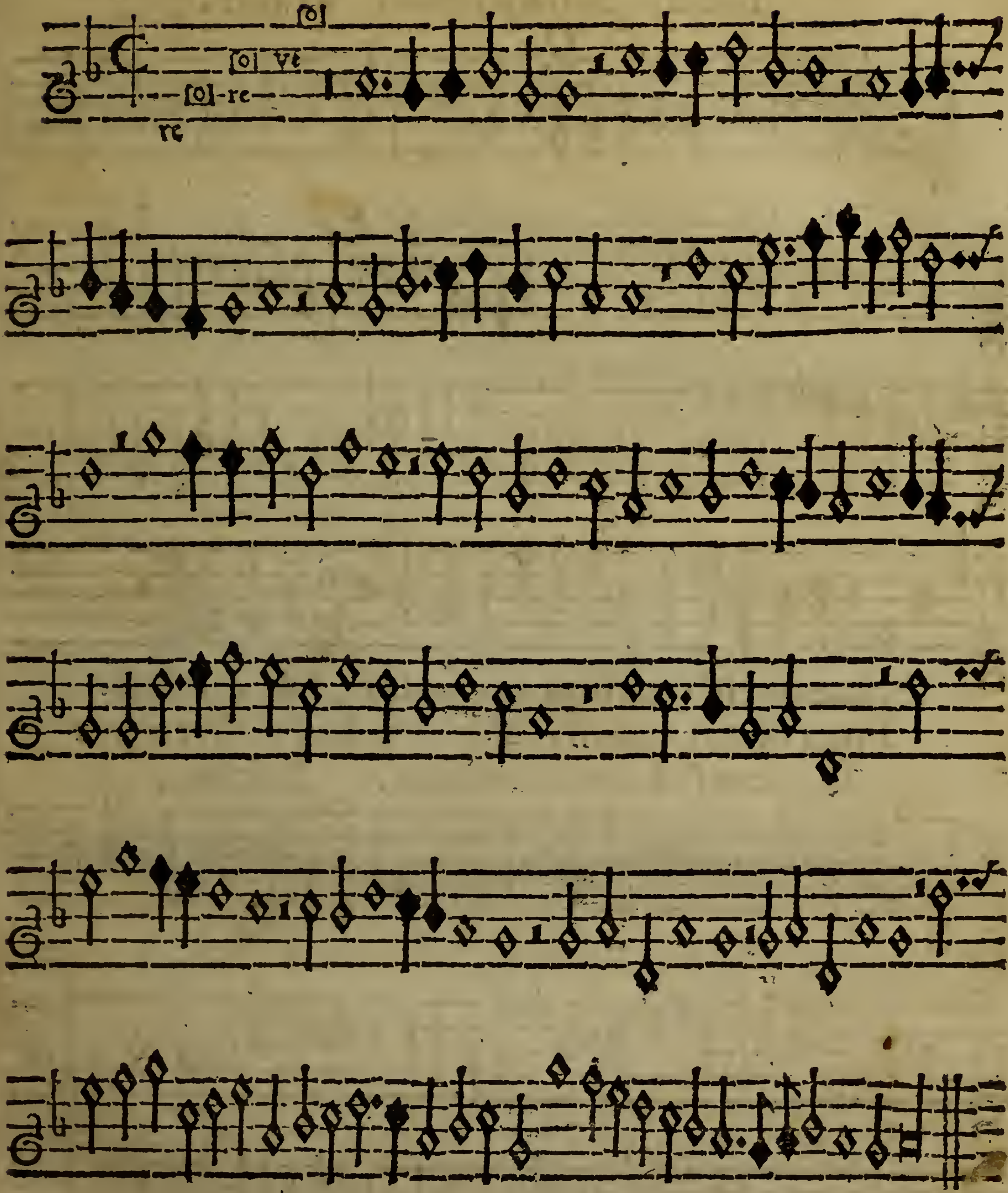


Acutæ uocis alterum exemplũ, ſub gſolreut bmolli.

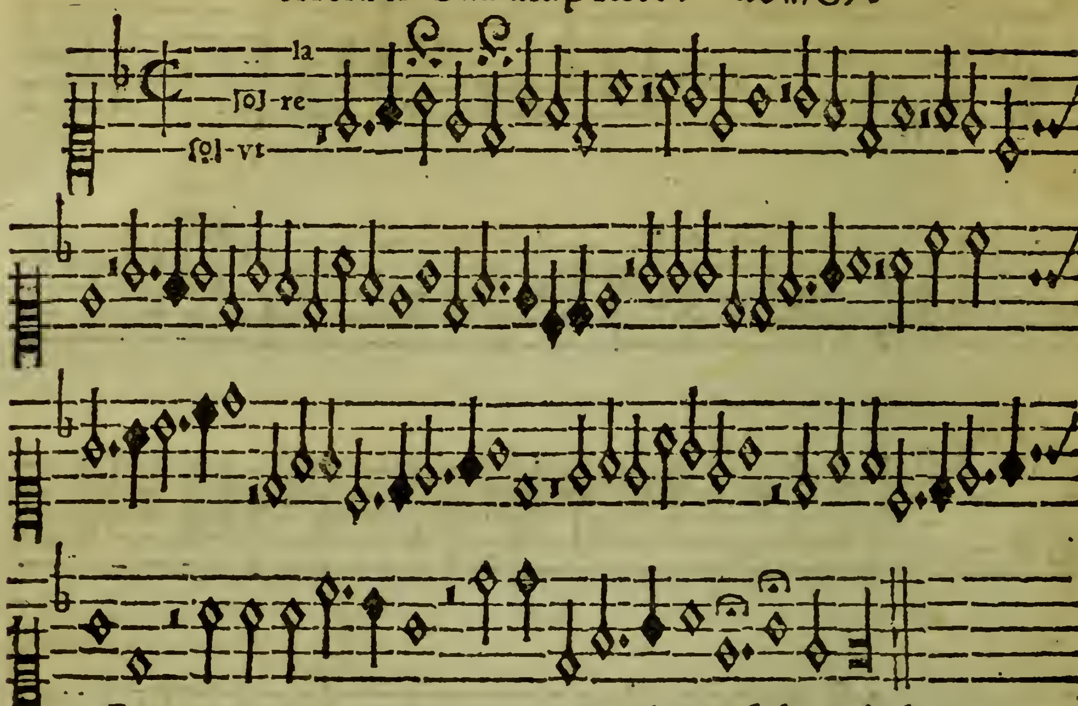
Fuga duarum uocum, quarum altera priorem poſt tempus ſequitur, altior tono. Ioſ.



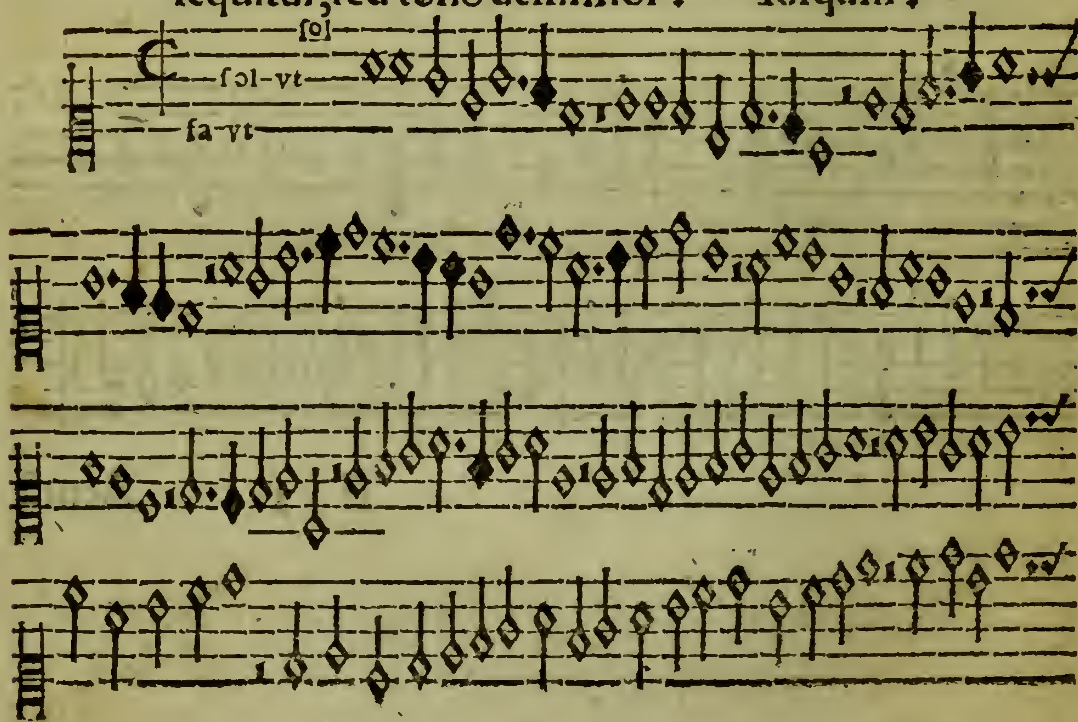
RESOLVTIO.

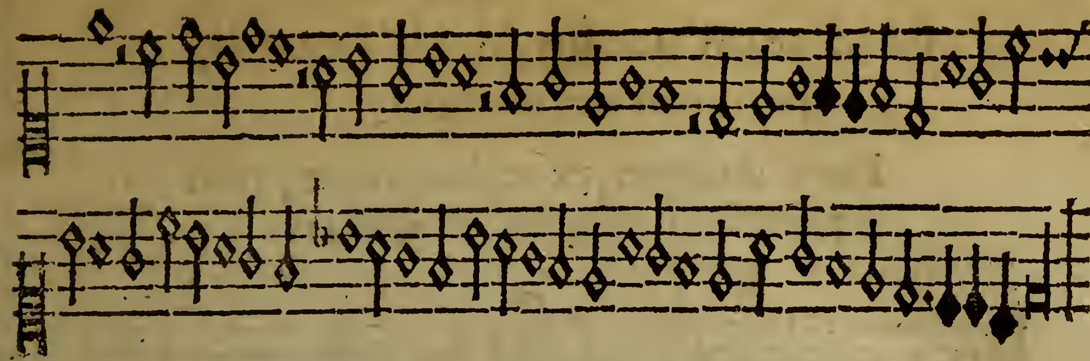


Acutæ uocis tertium exemplum, ſub c b molli.
Fuga trium uocum, quarum duæ in uniſono, tertia in Subdiapente. ἄδηλος.

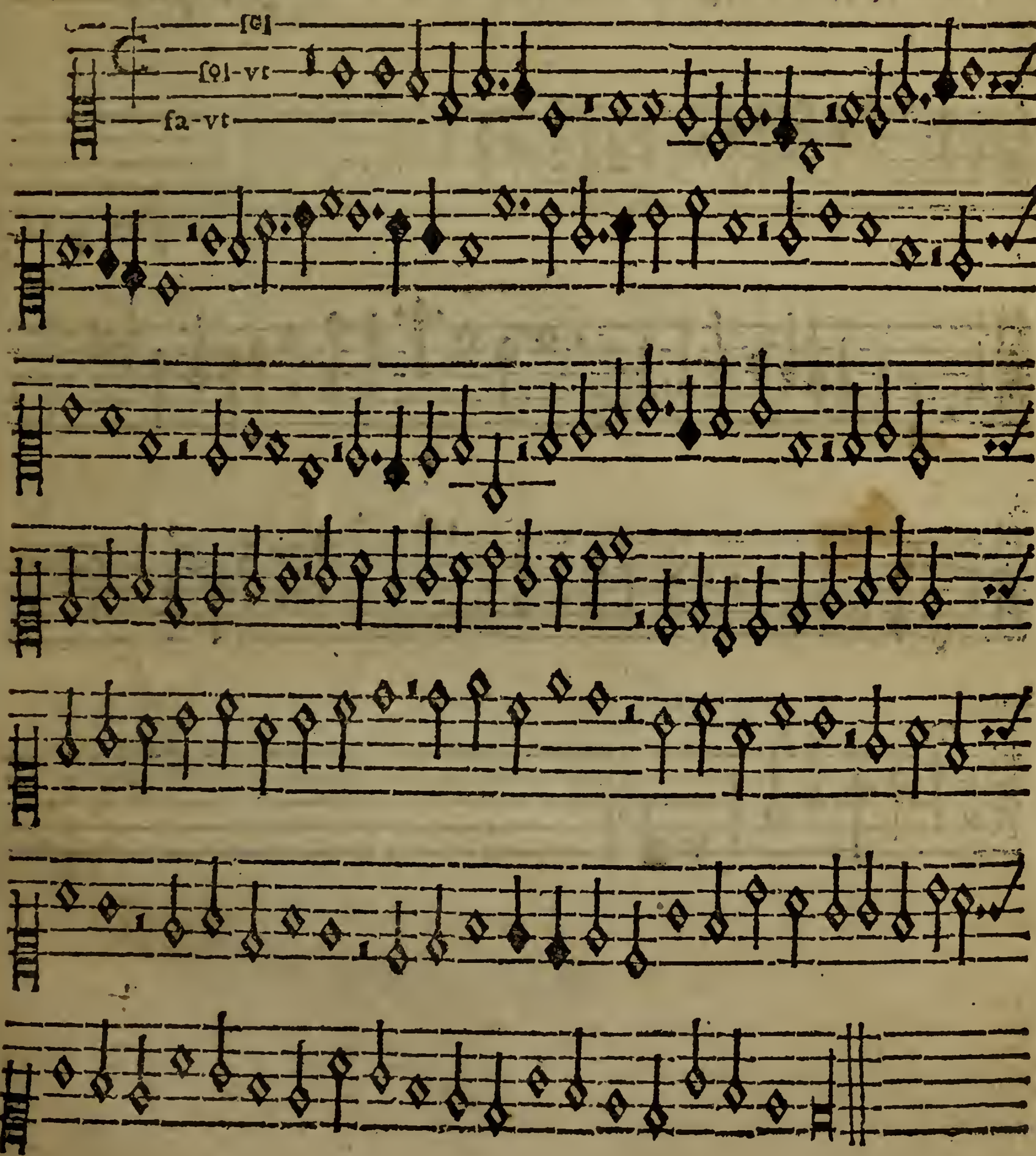


Acutæ uocis quartum exemplum, ſub c ♮ duri.
Fuga duorũ, quorũ poſterior priorẽ poſt tempus ſequitur, ſed tono demiſſior. Ioſquin.



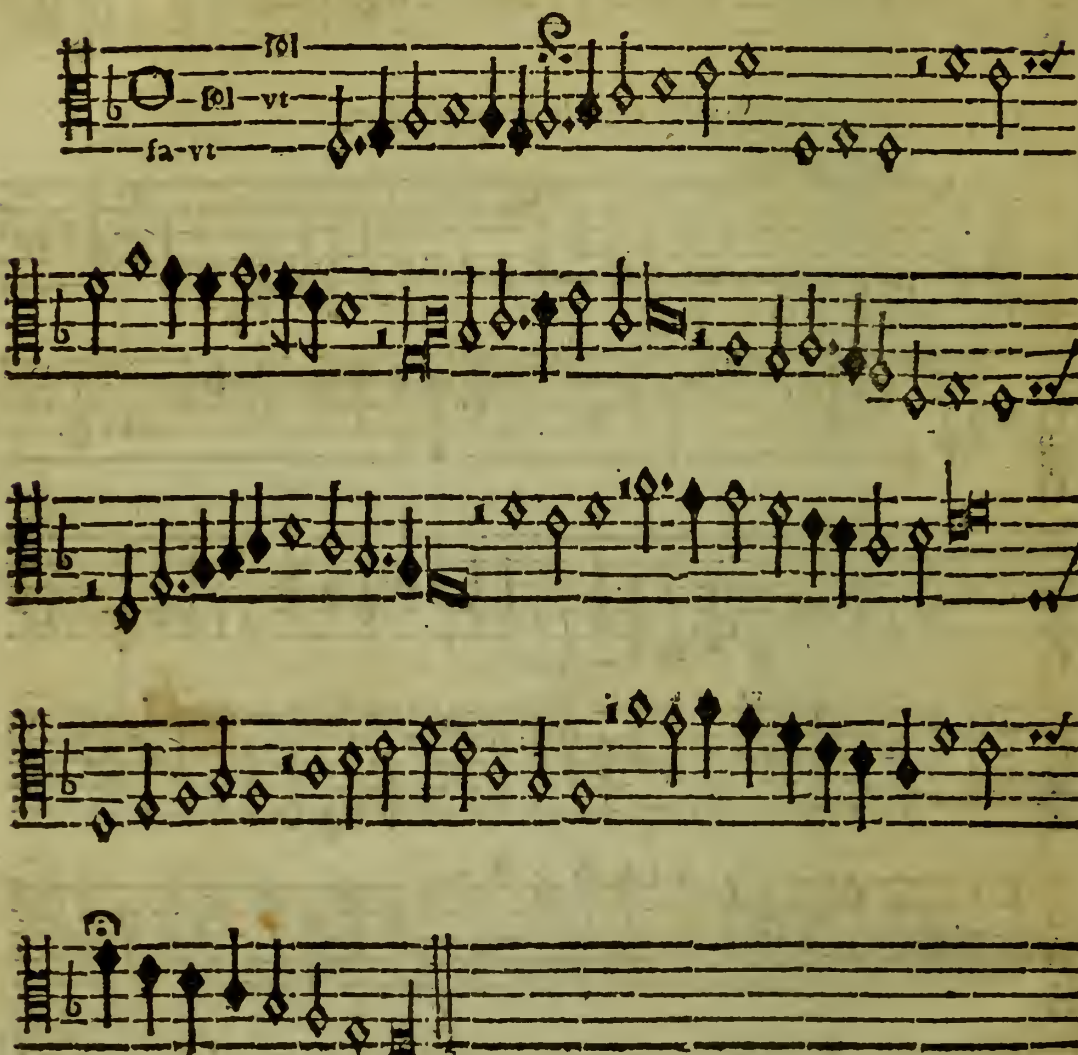


Reſolutio uocis ſequentis.



Mediarum uocum Alti & Tenoris, primum exemplum;

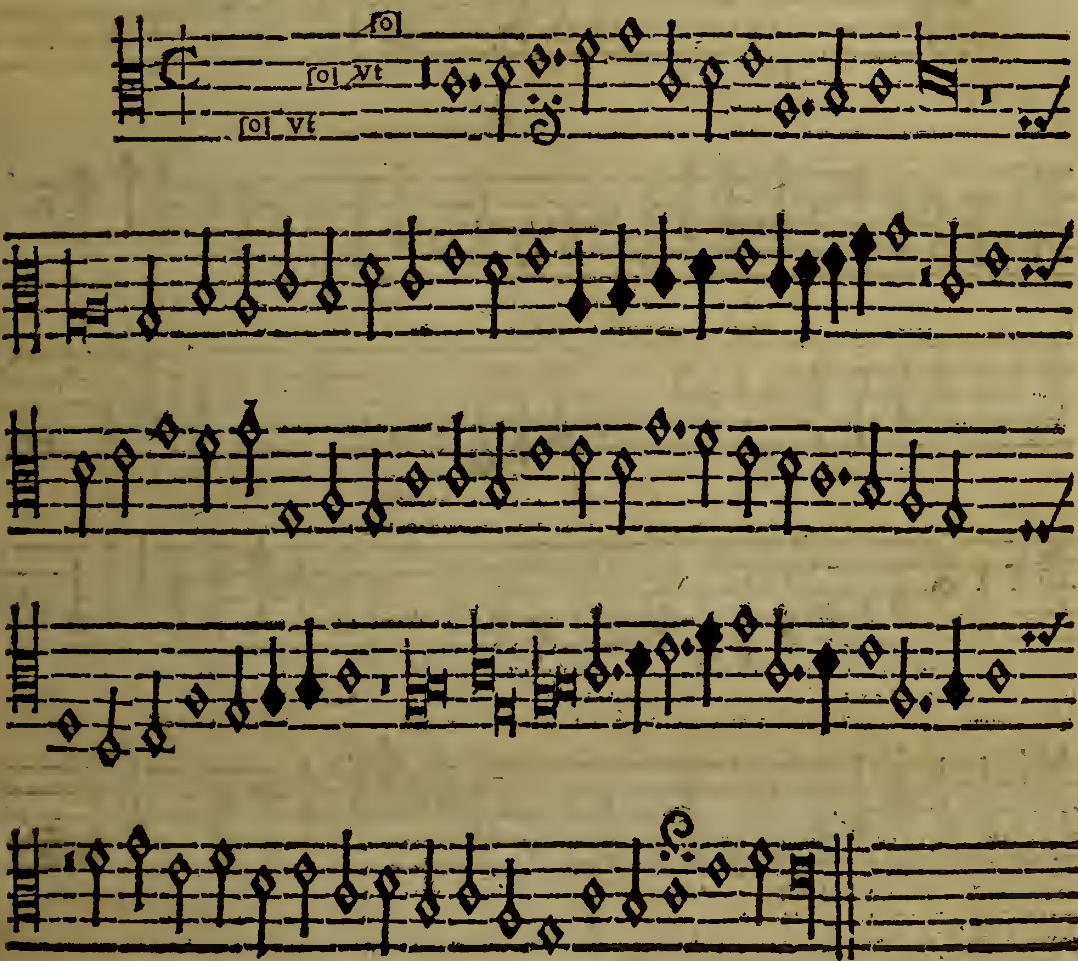
Fuga duorum, ex eadem claue, poſt perfectum tempus. ἄδηλος.



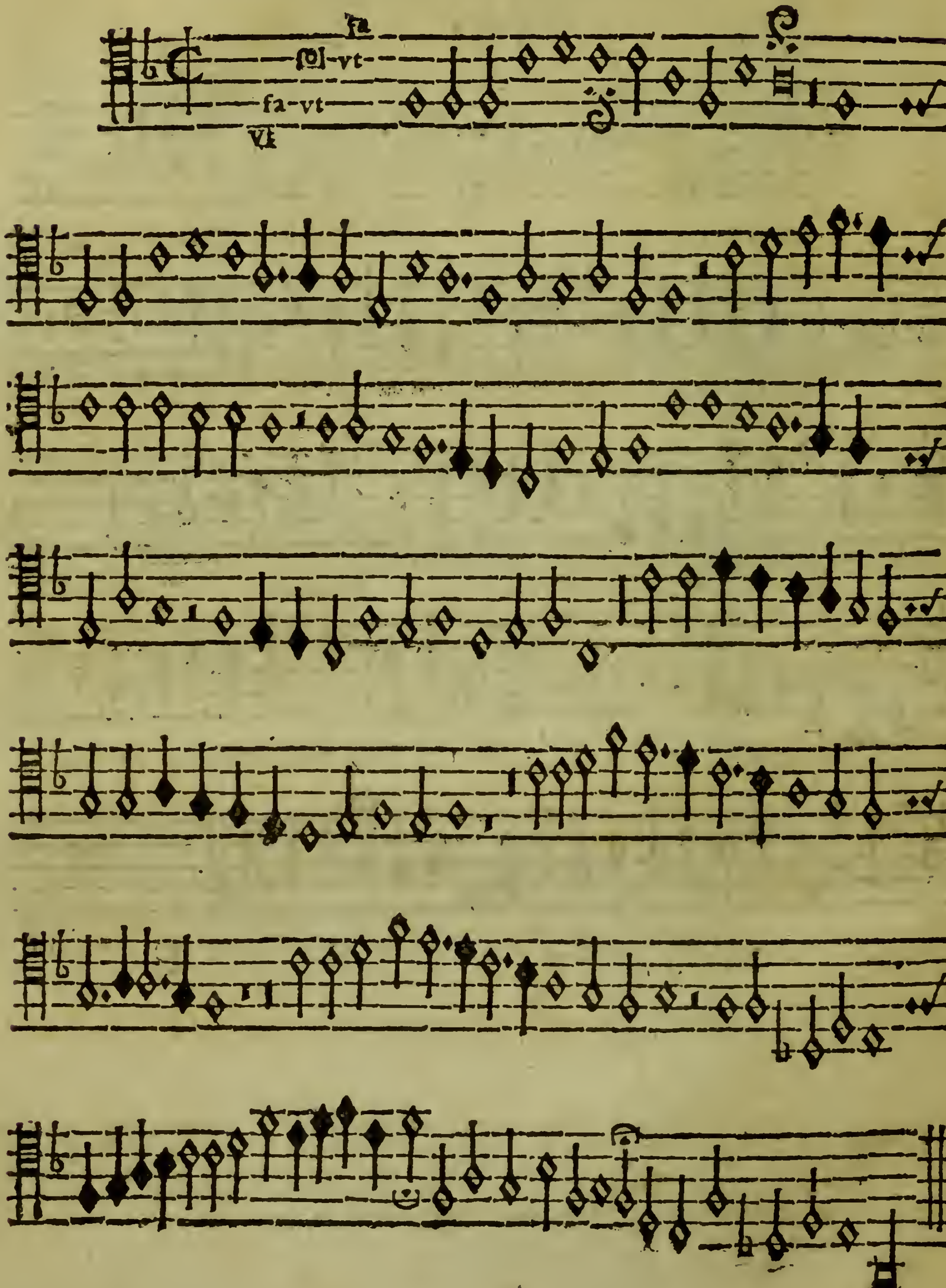
Mediarum uocum Alti & Tenoris alterum exemplum, ſub c ſolfaut ♮duri.

Fuga duorum in uniſono.

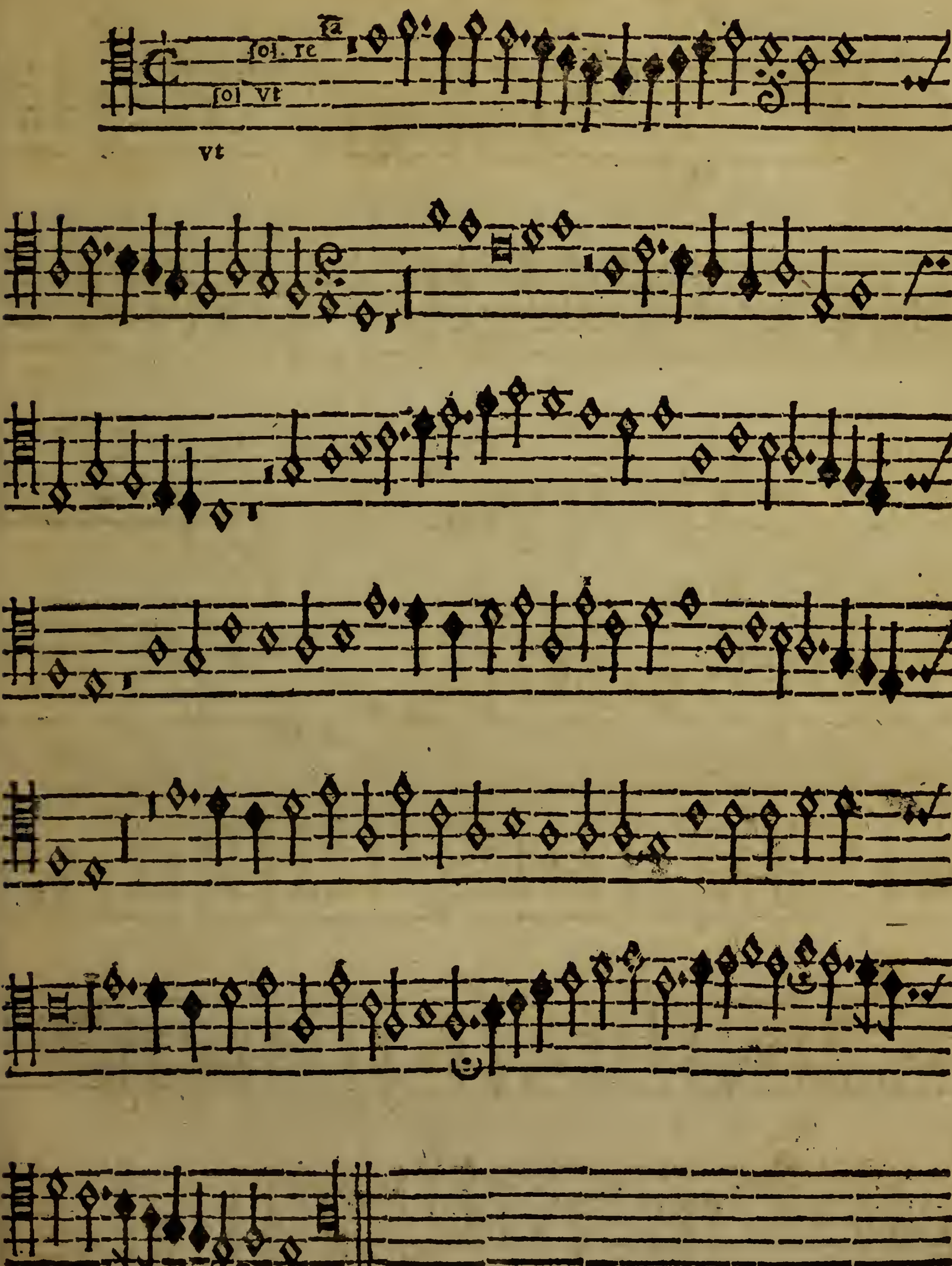
ἄδηλος.



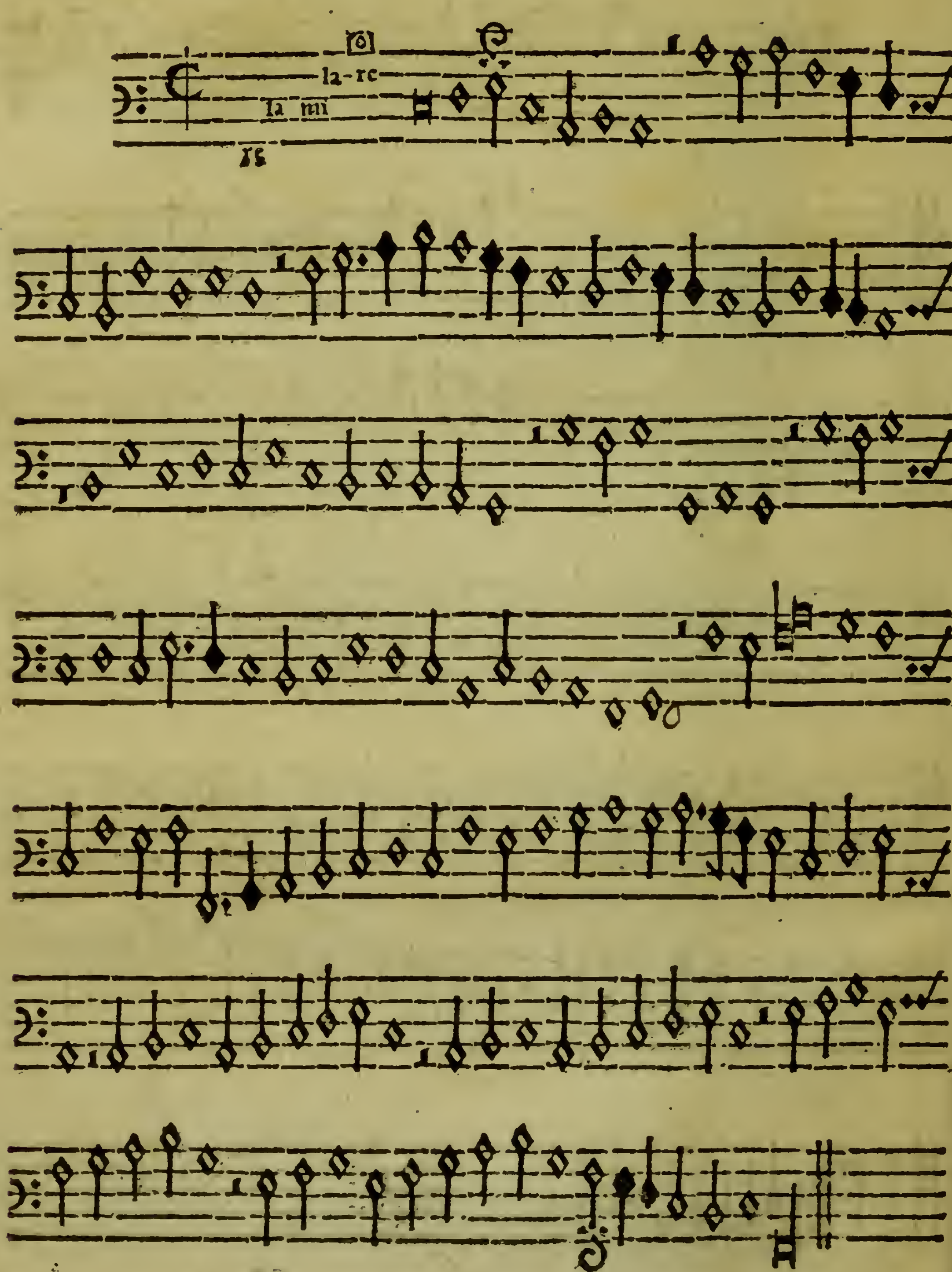
Mediarum uocum tertium exemplum
ſub c ſolfaut b molli.
Fuga trium in uniſono.



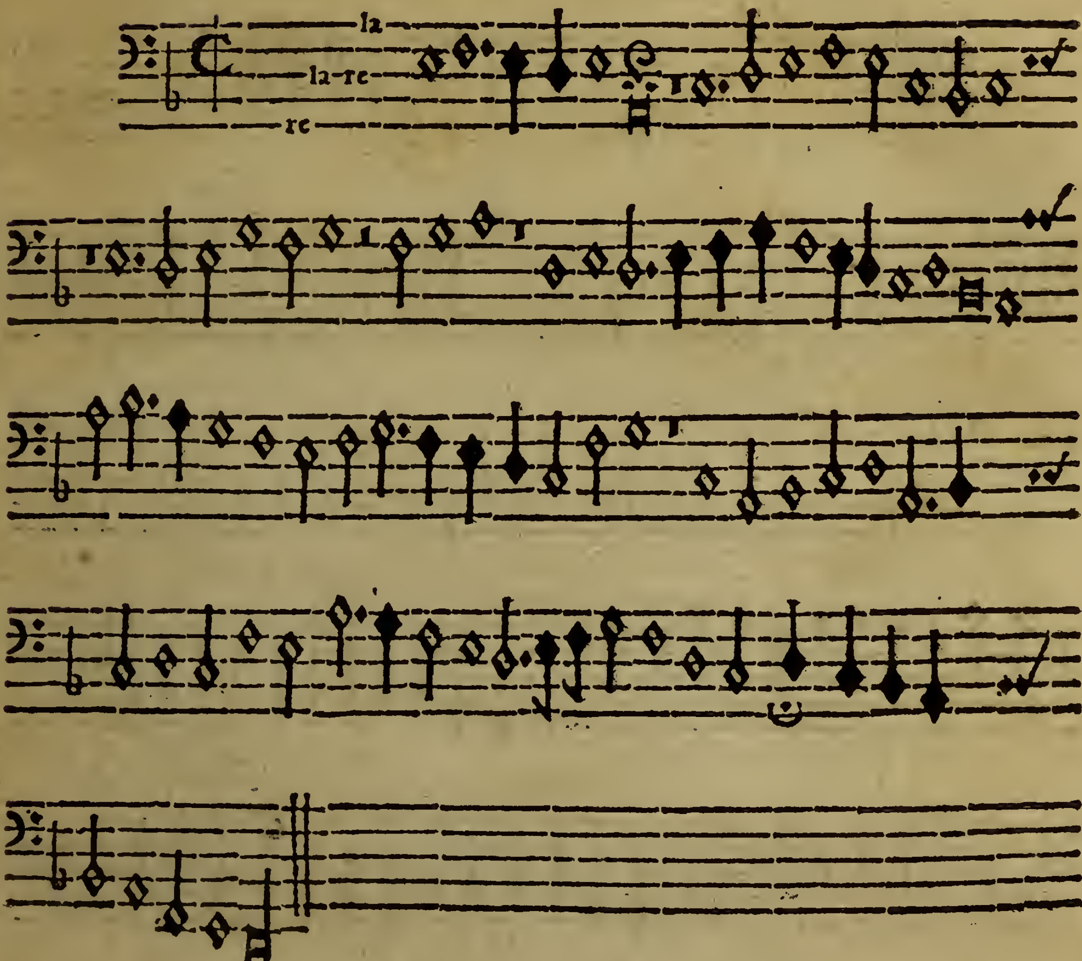
Mediarum uocum Quartum exemplum ♮durum.
Fuga trium in uniſono. ἄδουλος.



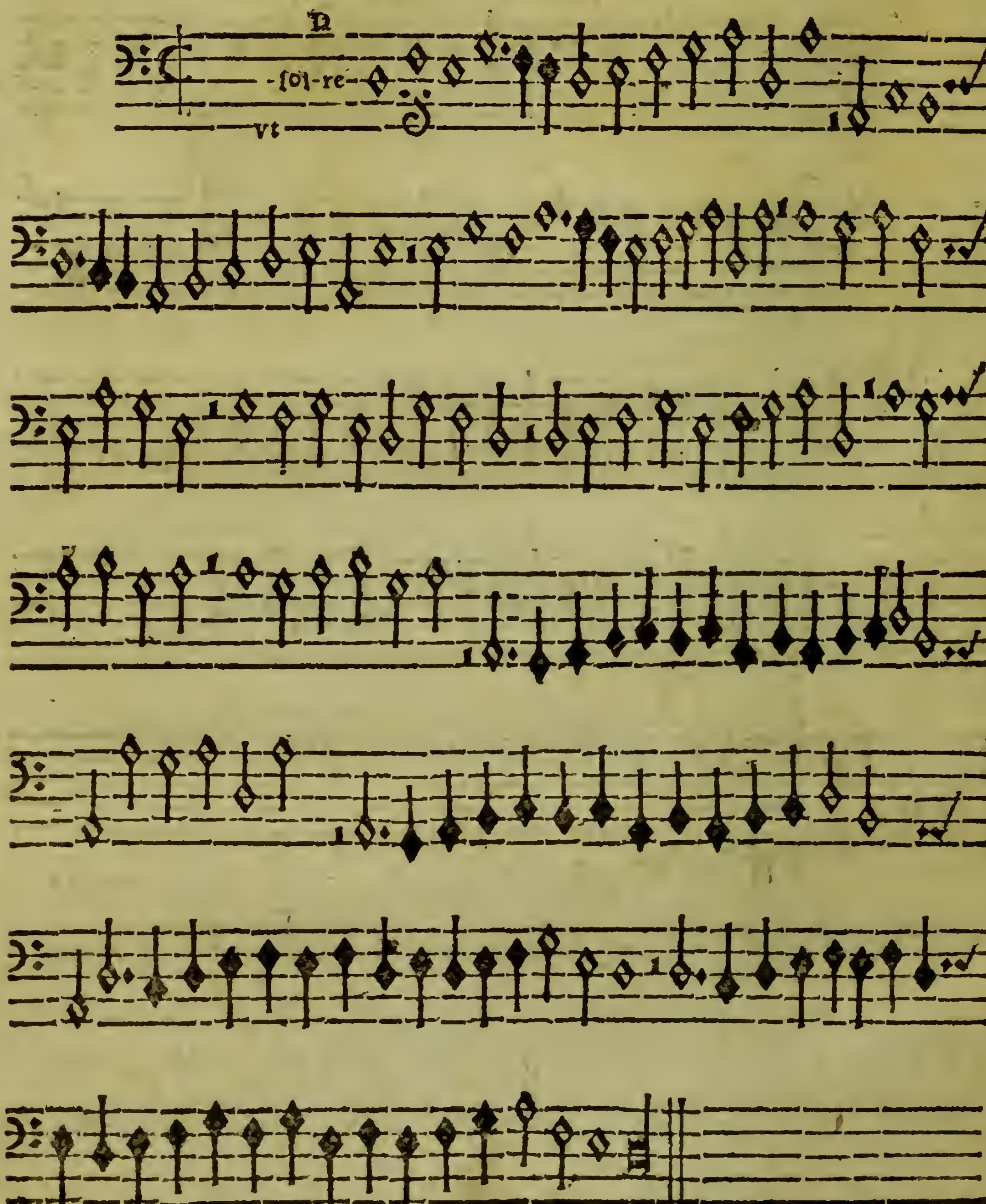
Infimæ uocis, id eſt, Baſsi, primum exemplum.
Fuga duorum in uniſono.
Iacobi Obrecht.



Infimæ uocis alterum exemplum.
Fuga duorum in uniſono.
De Orto.

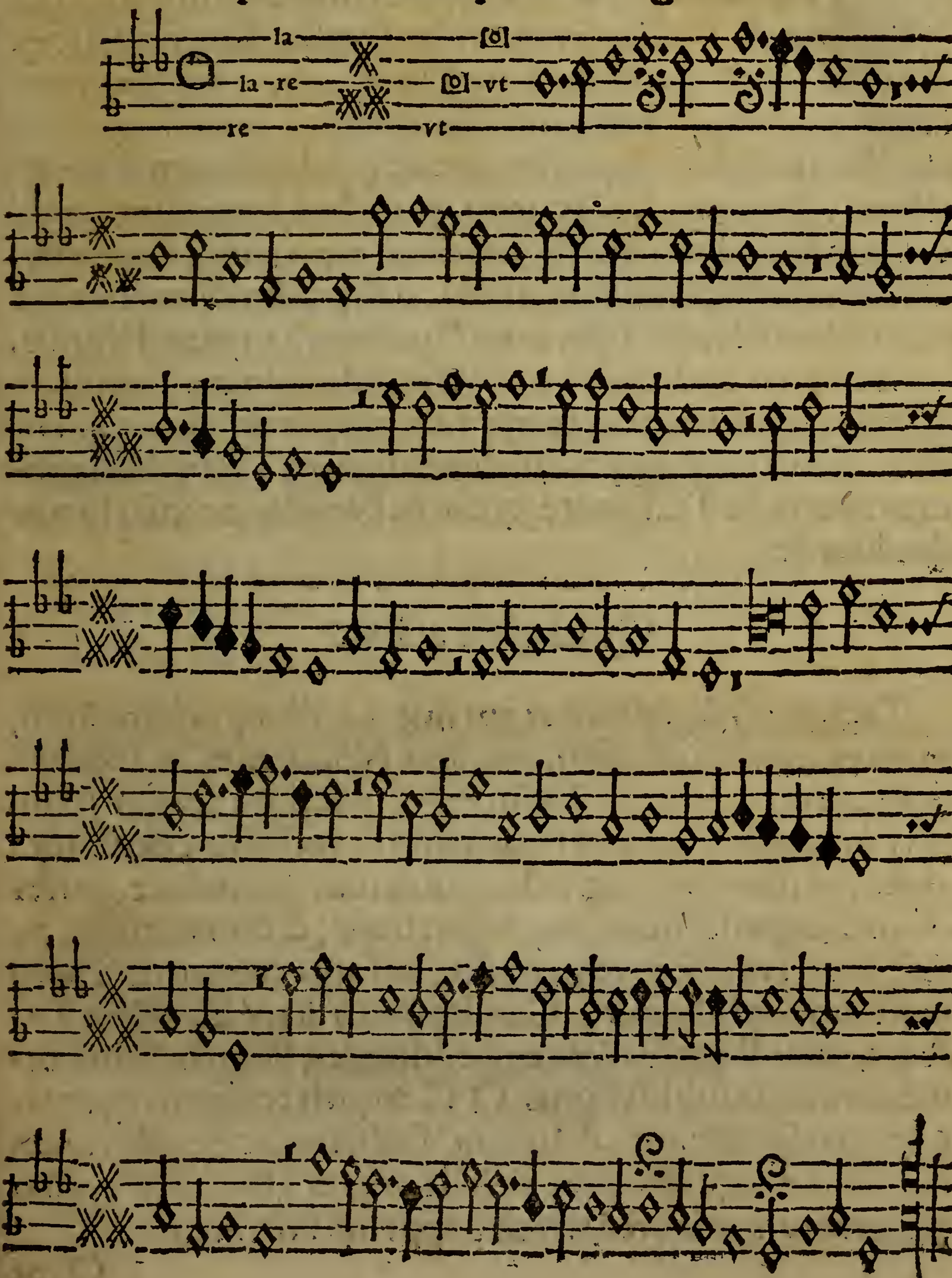


Infimæ uocis tertium exemplum.
Fuga duorum, in Subdiateſſaron.
Ioſquini.



Exemplum cantus ficti, ſiue b mollis iſte fuerit, ſiue ♮ duri.

Fuga trium uocum, in Epidiateſſeron, poſt perfectum tempus. Okeghem.



CAPVT QVINTVM
De Tactu.

QVæ hactenus de Scala, de Clauiũ cõſtitutione, et earundẽ ſyllabis in modulando uſurpãdis, tradidi: ea oĩa nihil aliud ſunt, q̃ꝫ certæ regulæ τῆς ἄρσεως καὶ θέσεως uocumſonorumq́ꝫ. At quæ nũc ſequentur, nõ intenſionem aut remiſsionem, ſed contractionem ac productionem uocis docebunt. Eſt enim duplex uocis quantitas, ſecundum quod ἡ ἄρσις καὶ θέσις, aliter: aliter ἡ ἔκτασις καὶ συστολὴ uocẽ appendũt. Vt illam per Scalæ lineas, ac ſpacia depræhendimus: ita hãc per uariarũ Notarũ differentes figuras, pro ut, nunc longius, nunc breuius phthongos trahi libet, deſcribimus. Tum illam numerorum, hanc uero temporum proportionibus dimetiamur. Eam uero temporum dimenſionem Tactu diſtinguimus: ut ita de Tactu ante, quàm de Notulis neceſſario tradendum ſit.

Quid eſt Tactus?

Tactus eſt digiti motus, aut nutus, ad temporis tractum, in uices æquales diuiſum, omnium Notularum, ac Pauſarũ quantitates coaptans. Tactu ergo, quantum temporis cuiuis Notulæ, ac pauſæ attribuendum ſit, rectiſsime definitur. Adeo, ut planè nihil certi de notularum quantitate, perfectione, imperfectione, augmentatione, & diminutione, neque doceri neque percipi poſsit, niſi ante certum de Tactu iudicium conſtituatur. Conſtituimus itaqꝫ hic talem Tactum, cuius ſingulæ uices, æque diſtantes, ſingulis Semibreuibus notulis, ſub his ſignis O C. æquali temporis quantitate correſpondeant. Ad quam Tactuum ac Semibreuium notularum æqualitatem, deinde omnes aliæ notulæ, cum maiores tum minores, relatiue appendi debebunt.

Quot

Quot ſunt genera Tactuum?

Ab alijs quidem tria Tactuum genera traduntur, quæ & uulgus Cantorū in cantando iamdiu recepit. Verū ſi quis ipſius artis, ac proportionis naturam, & probatiſsimorum Symphoniſtarum cantiones, rectius perſpiciat, utiq; conuincetur, non niſi unicum Tactus genus eſſe, quod omnis generis probatis cantilenis adaptari & poſsit & debeat. Non enim, ſi omnino diuidendus Tactus ſit, ex eo alius erit, ſi lentius aut concitatius ipſe moueatur. Sed potius, ſi aut plures, aut pauciores Notulas abſoluat. Quod uetuſtiores Muſici, ſi concitatiorem aut lentiorem cantum uellent, id non per celeriorem aut tardiorem Tactum, ſed per ipſarum Notularum, aut protractiorem aut contractiorem ualorem præſtiterunt. Nam ob eam ſolam cauſam ſigna diminuentia, & proportiones generis multiplicis, in Muſicam ueniſſe, nemo dubitare poteſt. Vt ita non Tactuum, ſed Notularum quantitatem ſubinde pro uarijs ſignis, Prolationum, Temporum, Modorum, ac Proportionum diſtinguere operæ precium ſit. Idem enim Tactus in cantu Perfecto non diminuto, unicam Semibreuem tanti facit, quanti in diminuto, aut Proportione dupla, duas: in Tripla, tres: in Seſquialtera, unam & ſemiſſem. Cuius rei certiorem comprobationem, ab exemplis optimorum Symphoniſtarum adferendam, in poſtremum huius libelli locum differamus. Quod hic non dum commodum ſit, ea apponere, de quorum Modis, Prolationibus, Proportionibus &c. nihil adhuc compertum habent pueri. Satis autem hic eſto pueris didiciſſe, in iam deſcribendo ualore Notarum ac Pauſarum, per numerum Tactuum totidem ſemper Semibreues notulas, quatenus eæ non auctæ diminutæ'ue ſint, intelligi oportere. Eſt enim eſſentialis ualor Semibreuium Notularum, ut ſingulæ ſingulis tactibus ualeant. At quòd alioqui pro uariorū ſignorū adſcriptione plus minusúe ualent, id non eſt ipſarum eſſentiæ, ſed accidentis cuiuſdam artificij.

CAPVT SEXTVM
De Notulis.

Quid ſunt Notulæ?

NOtulæ ſunt certi Characteres, ſecundum quos, uoces ſoniúe in cantibus formantur ac diriguntur.

Quot requiruntur ad Notulas recte cognoſcendas?

Duo, Locus & Figura. Locus Notulæ docet, quatenus uocem intendi aut remitti oporteat, ad quem proprie pertinet, quicquid ſupra de Solmiſatione traditum eſt. Figura uero Notulæ monſtrat, quantum uox produci aut corripi debeat. Atque huc referentur, quæcunque porrò de Notularum ualore, Punctis, Pauſis, Prolatione, Tempore, Modis, Augmentatione ac Diminutione docebuntur.

Quot ſunt Notularum ſpecies?

Duæ. Simplex, & colligata.

Simplices Notulæ ſunt.

- Maxima
- Longa
- Breuis
- Semibreuis
- Minima
- Semiminina
- Fuſa
- Semifuſa

Ecquid ualet quæque ſimplicium?

Secundum

Secundum uarios Modos, Tempora, Prolationes, ac Proportiones, pro ut perfectæ aut imperfectæ, auctæ aut diminutæ fuerint, uariam motus quantitatem accipiunt. De quibus omnibus, infra in ſecundo libro de Menſura tradetur. At nunc, quod ſatis hic ſit, quàm ſimplicißime, earum cuiuſq; ualorem, ut communiter habent, uulgari figura ita indicemus.

Perfecta	Valet	Imperfecta
O		C
12		8
6		4
3		2
₵ 3	—	C 1, ₵ 2
1		1/2
1/2		1/4
1/4		1/8
1/8		16



Tactus.

Quæ ſunt Notulæ colligatæ?

Eæ ſunt, in quibus plures ſimplices, uelut continuo tractu colligantur. Eius colligationis cauſam, aliqui ex textus applicatione deſumi putant. Quanq; in prolixa Notularum ſerie, uarietatis quoq; gratia hoc ipſum cauſari potuit.

Quomodo inter ſe diuiduntur Colligatæ Notulæ?

In Semibreues, Breues, Longas, & Mixtas.

Semibreues quomodo ſcribuntur?

Biſariam. Aut enim duo corpuſcula quadrata gradatim cohærent: quorum prius uirgulam ſiniſtre erectam habet. Hoc modo  
Aut unũ corpus quadratũ, ſed longiuſcule obliquũ, itidem à fronte ſiniſtrã uirgulã ſurſum protendit, ita: 
Iſtarum quæq; duabus ſemibreuibus naturaliter ualet.

Quæ forma eſt colligatarum breuium?

Itidem duplex. Aut eñ duo corpora quadrata gradatim, ſed ſurſum tendentia, cohærẽt abſq; cauda, ita: 
Aut unicum corpus quadratum longiuſcule obliquum, ſiniſtram cauſam dimittit, ita: 
Vtraq; forma duabus breuibus conſtat. Quæſi perfectæ ſint, ſingulæ tribus tactibus: ſi imperfectæ, duobus ualent. Eſt itaq; cauda ſiniſtra, ſurſum erecta, Semibreuium: deorſum uero demiſſa, Breuium Notularum conſtans & perpetua notio.

Quæ forma eſt colligatarum Longarum?

Itidem duplex. Aut enim duo corpora quadrata gradatim, abſq; caudis, deorſum tẽdẽtia habẽt, hoc modo 
Aut plura corpora quadrata habẽt, ſurſum deorſum cõnexa, q̃rum quodq; ſuã dextrã caudã, ſiue ſurſum ſiue deorſum protẽdit, hoc modo: 
Nam dextræ caudæ ſolis Lõgis & Maximis ſunt propriæ.

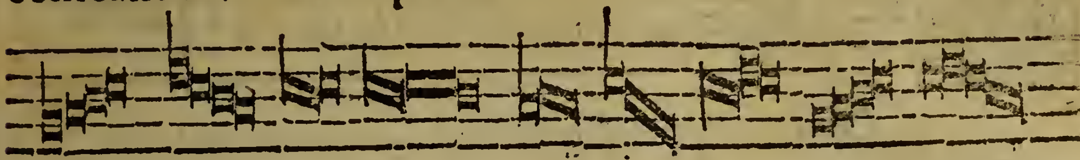
Quæ tandem ſunt Ligaturæ mixtæ?

Hæ ſunt, in quibus duæ, tres, pluresúe Notulæ connexæ, diuerſam omnino quantitatem tuentur. Eiuſmodi ſunt, quoties ſupra recenſitis, uel ſimplicibus, uel colligatis Notulis, aliæ ſupadduntur. De quibus hæ regulæ breuiſsime docẽt.

Prima regula.

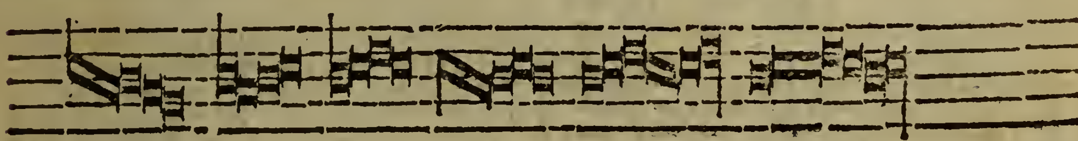
Ligaturæ Semibreues & Breues, ſi alijs Notulis prænexæ ſint

ſint,nihilominus ipſæ eodem planè modo,quo traditum ...
cenſeantur. Exemplum



Altera Regula.

Aliæ omnes acceſſoriæ Notulæ,ſi non ſint ultimæ, pro Breuibus habeãtur,excepto,ſi qua eſt Maxima. Exempla.

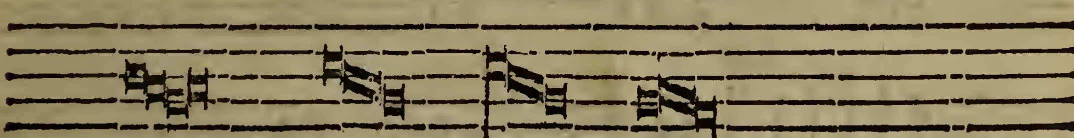


Tertia Regula.

Omnes ultimæ ſurſum tendentes,abſq; caudis,aut oblique dependentes,Breues ſunt: Deorſum quadratæ uero,aut cum caudis, Longæ. Exempla ſunt ante poſitarum figurarum ultimæ omnes.

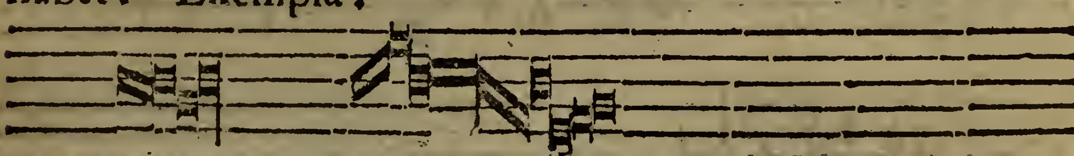
Quarta Regula.

Quadrata initialis,cauda carens, contigua deſcendente,Longa eſt: Sin caudam ſiniſtram demittit,aut contigua altera ſcandit, Breuis Exempla.



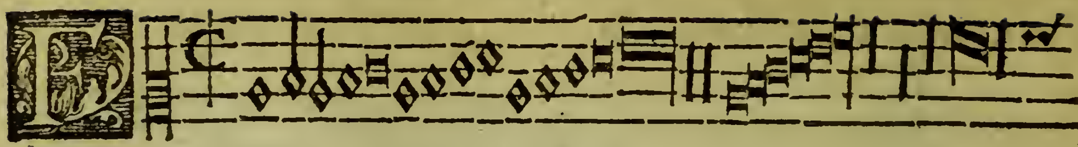
Quinta Regula.

Obliqua ligatura,ſi initialis ſit, cauda carens,ſiue ſurſum ſiue deorſum tendat, primam Longam, alteram Breuem habet. Exempla.

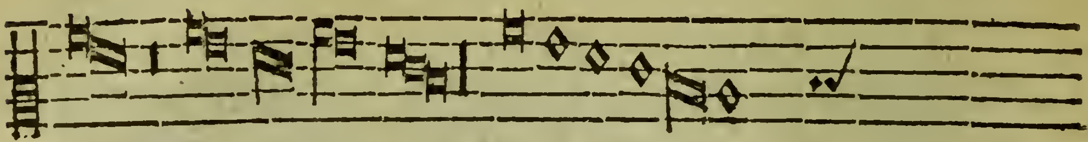


Sequit̃ exemplũ Notularũ utriuſq; ſpeciei. Fortũna, Ludouici Senflij,ad uoces Muſicales,

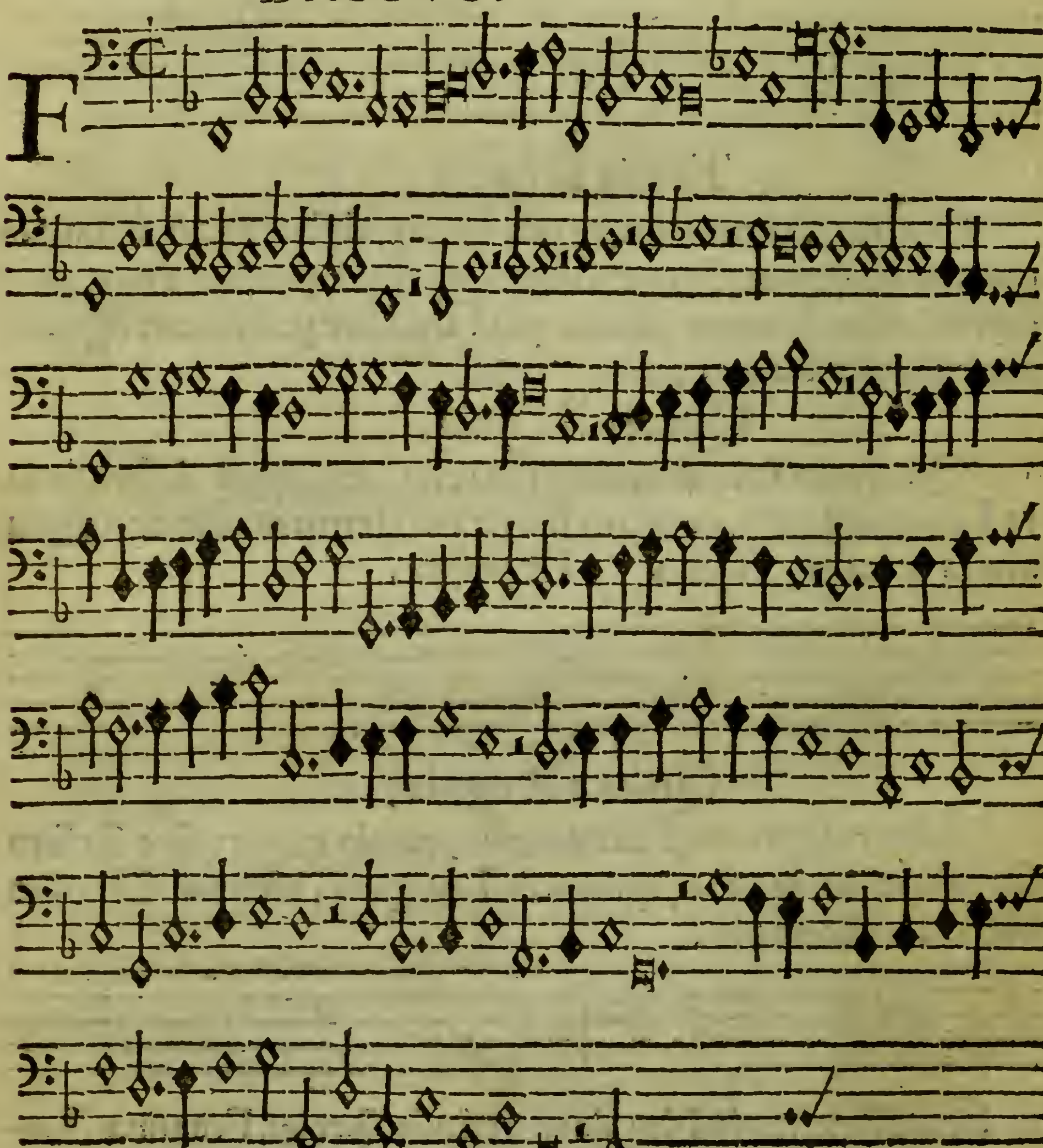
DISCANTVS.

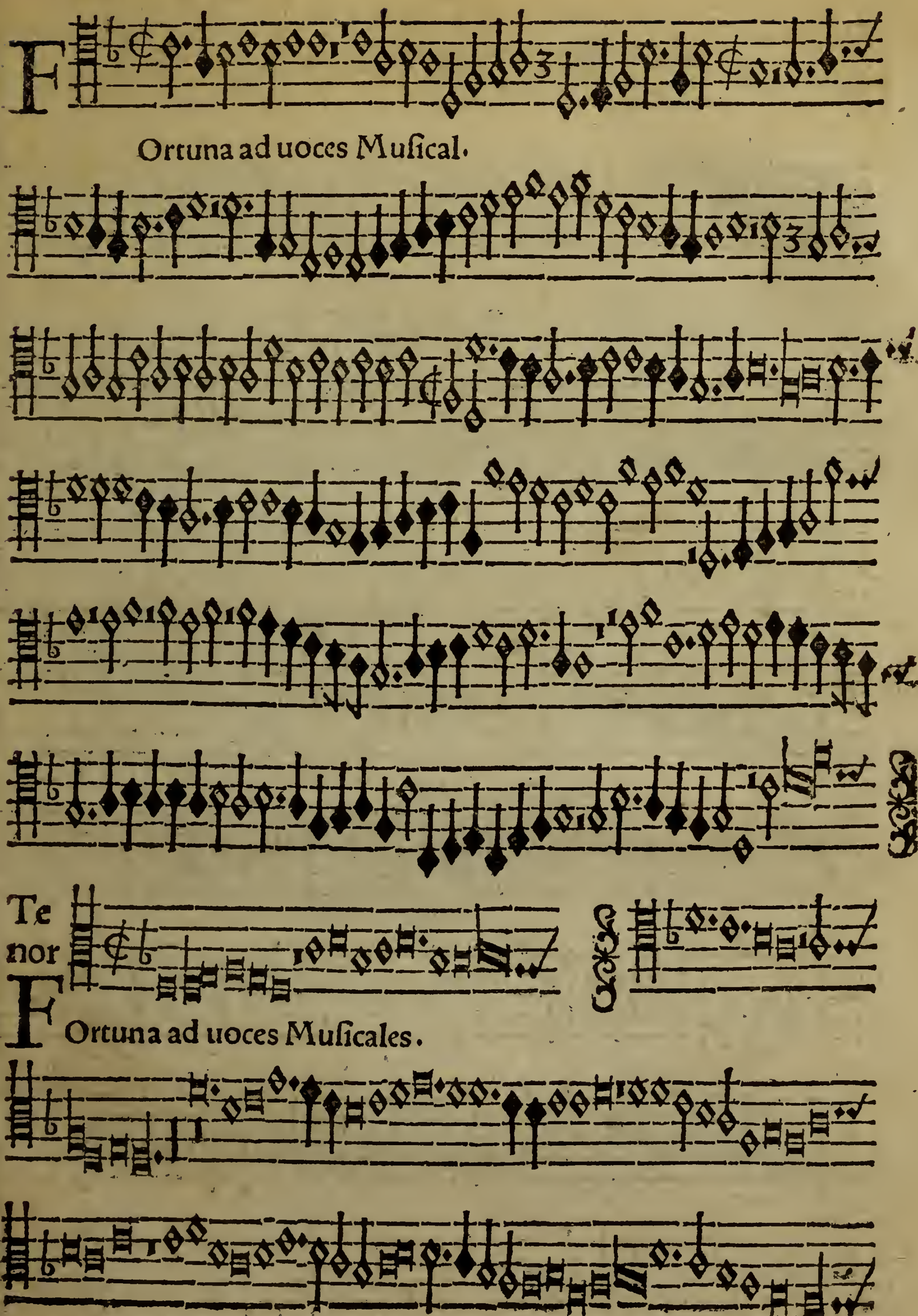


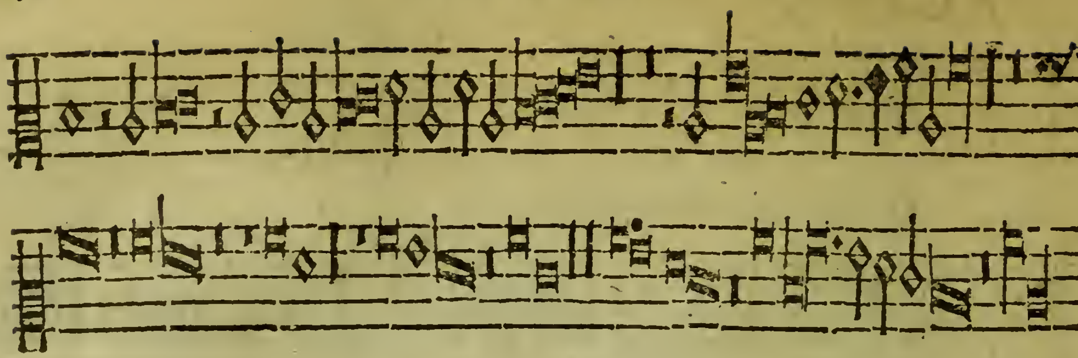
Ortuna aduoces Muſicales.



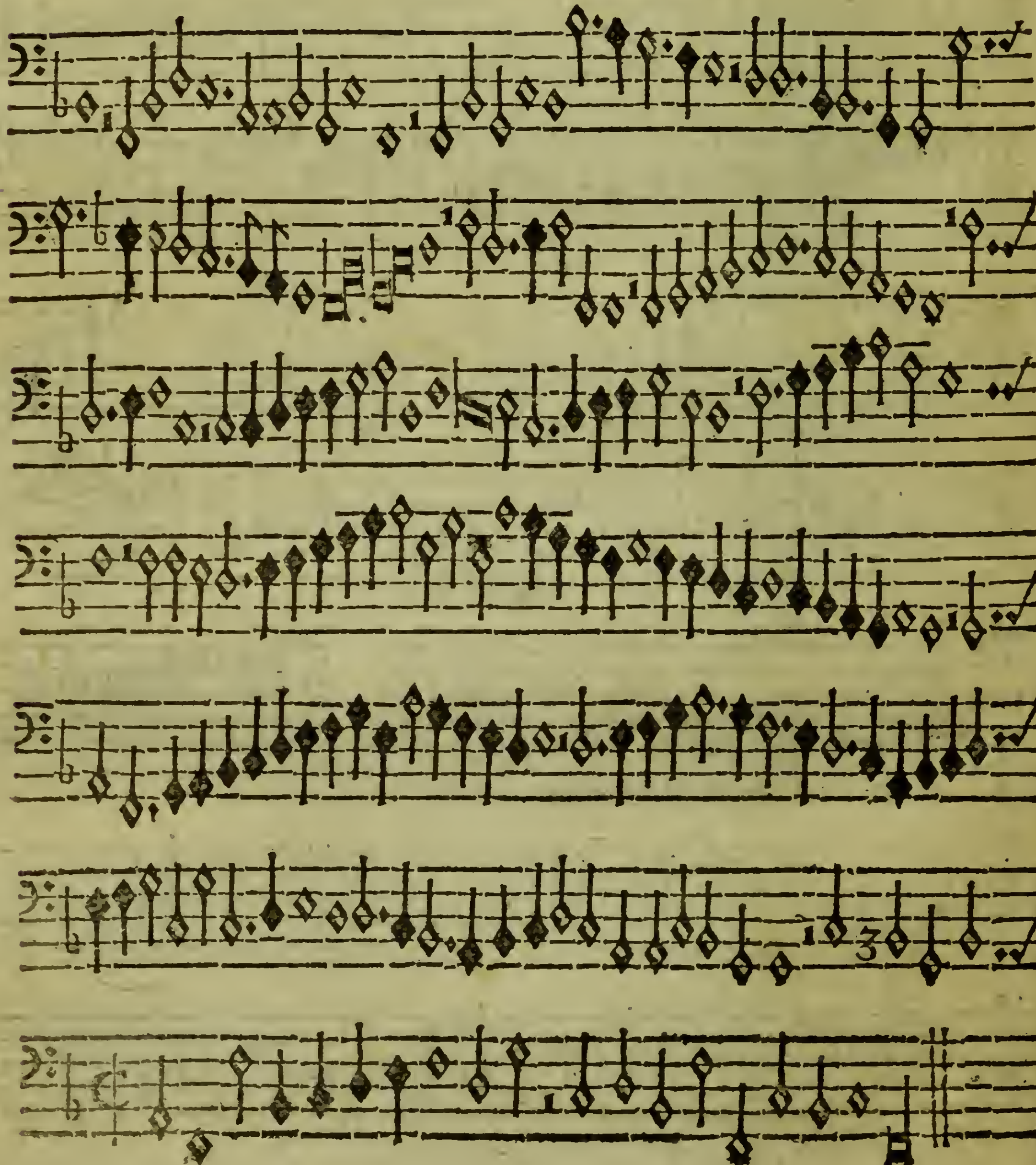
BASSVS.

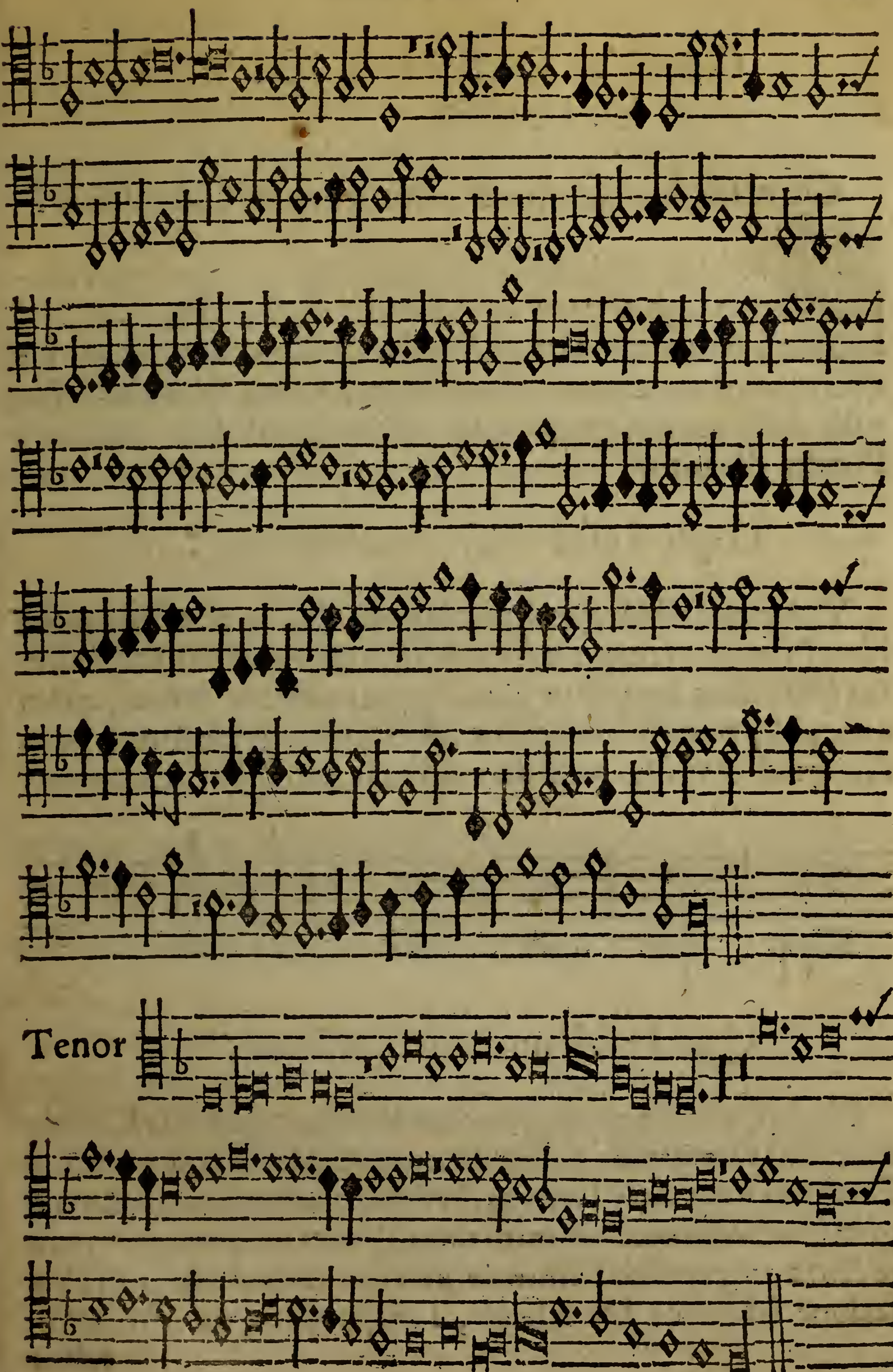



F
Ortuna ad uoces Muſical.
Te
nor
F
Ortuna ad uoces Muſicales.



BASSVS.




Tenor

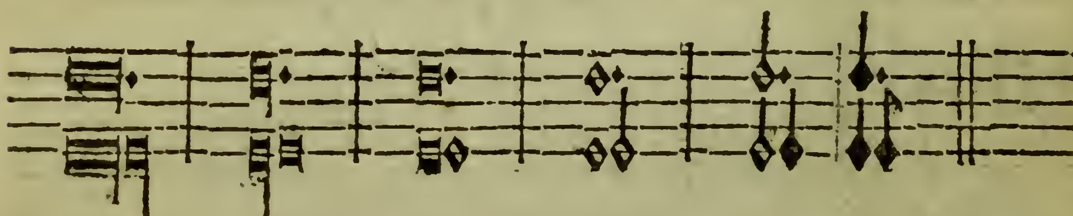
CAPVT SEPTIMVM
De Punctis.

Quottuplex eſt uſus Punctorum in Cantilenis?

TRiplex. Alia enim dimidio ualore adhuc augẽt Notulas, q̄bus ponê adſcribũtur. unde additionis nomẽ habent. Alia duplo alteras ſequẽtes Notas ualere faciũt. Ex quo nomen alterationis ſumpſerunt. Tertia Notulas à Notulis diſtinguunt, quapropter diſtinctionis ſiue diuiſionis Puncta dicuntur.

Ecquod eſt Punctum additionis?

Vulgatius illud, quod omnis generis Cantionum quibuſlibet Notulis, à tergo recte adſcriptum, ex unicis ſeſquialteras ipſas facit, hoc eſt, ut dimidio plus ualeant deinde, quâm ante abſq; punctis ualuerant. Sub quo & perfectionis punctũ, quod & ipſum nihil aliud efficiat, intelligat̃. Exemplũ.



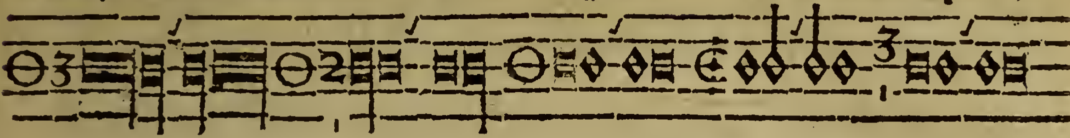
Quod eſt Punctum diuiſionis?

Id eſt, quod ſupra imminet medium, aut geminis Longis inter duas maximas, in Modo maiore p̄fecto: aut geminis Breuibus inter duas Longas, in Modo minore perfecto: aut geminis Semibreuibus inter duas Breues, in Tempore perfecto: aut geminis Minimis inter duas Semibreues in Prolatione Maiore. De Modis, Temporibus, ac Prolatio-

nibus

nibus ſecundus liber docebit. Exemplum.

Modꝰ maior. Mod.minor. Tēpus. Prolatio.Proportio.



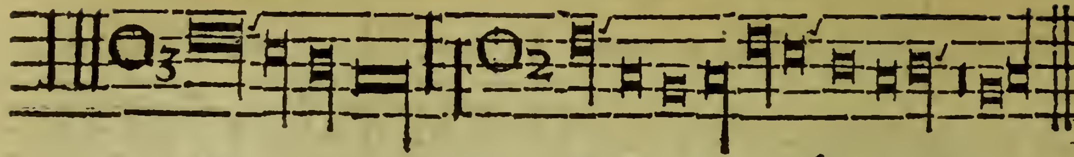
In quem uſum ſupra imminet?

Vt utricꝫ extremæ maiori, alterutram mediam minorem addicat: ut ita utracꝫ extrema maior, per acceſsionem minoris mediæ, trinam perfectionis dimenſionem recipiat, quæ alioqui imperficiebantur. Nam punctus Diuiſionis trinæ dimenſioni tantum ſeruit. Quare in ſolis his cantibus reperitur, qui aut perfecto circulo: aut numero ternario: aut prolationis Maioris punctulo ab initio inſigniuntur. De quibus omnibus infra tradetur.

Quod eſt Punctum alterationis?

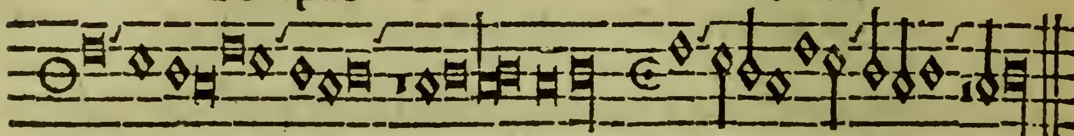
Id eſt, quod ſub iiſdem fermè ſignis, eodemcꝫ Notularum ordine, quo Diuiſiuus, cernitur. Sed hoc differt, quod ipſum maiuſculæ extremæ priori (a) aut eius parti (b). aut æquiualenti pauſæ (c) ſupra præiunctum, alteram mediarum minuſcularum ſequentium, bis tantum ualere facit, quantum ſimplex aliàs ualebat. Atcꝫ inde alterationis nomen habet. Interdum committitur alteratio, intermiſsis tamen Punctis, quæ tum ex ternionum dimenſione depræhendenda eſt. Ita ferè fit, quoties Semibreuis ligatura, intra duas breues, in tempore perfecto concluditur, etiamſi nullus punctus imminet, ut tamen poſterior pars ligaturæ duplicetur, priore breui ſuam perfectionem retinente .d. Exempla.

Modus maior. Modus minor.



a a b c

Tempus Prolatio.

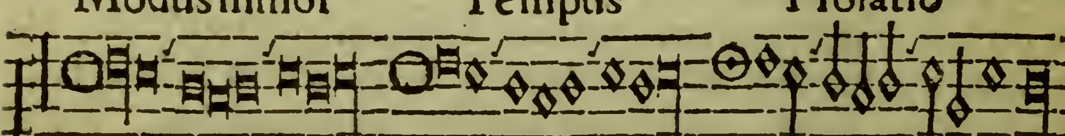


a b c d a b c

Quid uero, ſi punctum Diuiſionis, aut Alterationis pluribus minoribus Notulis, inter duas maiores ſupra imminet?

In eiuſmodi exemplis planè ſequenda eſt numeri ternarij dimenſio. Quæ accurate obſeruata, etiam abſq; punctis, euidentiſsime monſtrat, non ſolum, in quem ternionem quæque Notula referenda ſit, uerum etiam quas, ob deficientem ternionem duplicari, id eſt alterari, ut loquuntur, oporteat.

Modus minor Tempus Prolatio



Diuiſio Alteratio Diuiſio Alteratio Diuiſio Alteratio.

CAPVT OCTAVVM
De Pauſis.

Quid eſt Pauſa in cantu?

EST uirgula, certo tractu, per lineas tranſuerſe deducta.

cta, ſignificans, tantum tactuum,quantum ipſa ualet,ſilen- tio eſſe tranſeundum.

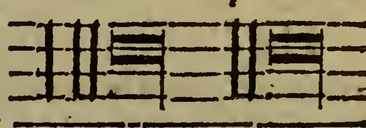
Quot ſunt ſpecies Pauſarum?

Totidem, quot Notularum. Singulæ enim Notulæ ſuas peculiares pauſas habent, ut ita quæq; Pauſa tanti ualeat, quanti Nota ipſius in eodem cantu cantari ſolet.

Quomodo diſcernuntur Pauſæ?

Per uarios linearum attactus. Si tres uirgulæ, per tria integra ſpacia tranſuerſe protenſæ, quatuor lineas æqualiter cõtingunt, Pauſæ Modi maioris uocantur, ſiue Maximæ perfectæ. a. Sin geminæ imperfectæ. b.

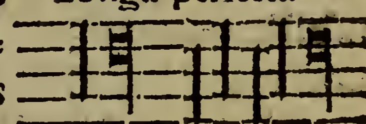
Maxima
Perfecta Imperfecta.



a b

Si autem unica talis uirgula, aut plures, ſed inæqualiter poſitæ, quatuor lineas contingunt, pauſæ Modi minoris perfecti eæ ſu nt, .i. longæ perfectæ. c.

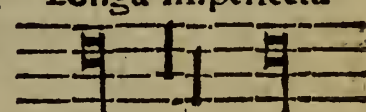
Longa perfecta



c

Quæ uirgula ad tertiam lineam pertingit, ea eſt Pauſa Longæ imperfectæ. d.

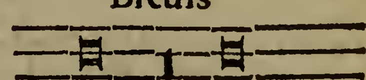
Longa imperfecta



d

Quæ ad alteram pertingit lineam, Breuis pauſa eſt. e

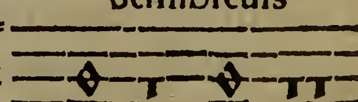
Breuis



e

Quæ uirgula à linea in medium ſpacium dependet, Semibreuis Pauſa dicitur. f At ea æqualiter geminata, Temporis perfecti indicium habet. g

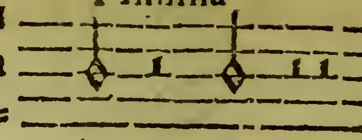
Semibreuis



f g

Quæ uero à linea in medium ſpaciũ adſurgit, eam Pauſam Minimæ, ſiue ſuſpirium uocant. h. Quæ ſi & ipſa æqualiter geminetur, Prolationem perfectam deſignabit. i.

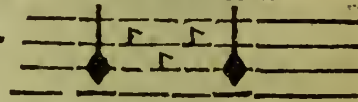
Minima



h i

Itidem in medium ſpacij erecta uirgula, ſed ſuperne aculeum reflexum habens, Pauſa Semiminimæ eſt. k

Semiminima

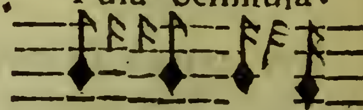


k

At ſi geminũ habeat aculeũ, Fuſæ. l.

Si triplicem, Semifuſæ. m.

Fuſa Semifuſa.



l m

Hæ Pauſæ per omnia, ſuis Notulis, quorum nomina referunt, æquiualent. excepto, quòd ipſæ Perfectæ, ab omni imperfectione, ac alteratione immunes, perfecti ſigni quantitatem, quo ad ipſum durat, retinent. Adduntur his Pauſis, & aliæ quæpiam, quæ tamen, cum uerſus ſigna ordinis ſint, nihilq́ʒ cum ualore Notularum communehabeãt, tanto minori negotio perdiſcuntur. Hemiciclus cum punctulo inſerto, inſtar Iridis, Notulæ imminens ſuperne, communem omnibus uocibus ceſſationem indicit, ita 𝄐. Duo uero Hemicicli, laterum circumferentijs ita tranſuerſe coniunctis, 𝄇𝄆 toties repetendi initij argumentum habent, quot utriqʒ ſinui puncta inſcripta uiſuntur.

Hæc hactenus pro priore libello ſufficiant, quæ, quod ſimpliciſsime tradita ſunt, certe non incommode ſimplex, ſiue Choralis Muſica dici poterunt. Præſertim, quòd eadem planè, & Scalæ & Solmiſationis ratio in utraqʒ ſit. Nec quicq̃ præterea de Chorali hic deſiderari poſsit, excepto, quòd ego Tonorum deſcriptionem in poſterioris libri ultimum caput, potius differre malui. Nam de illis non rectius iudicabunt pueri, quàm ſi ante probe cantare didicerint, ac longiore uſu aures ad diſcernendas Melodias quodãmodo aſſuefecerint.

MVSICAE
ID EST, ARTIS CANENDI LIBER SECVNDVS.

Præfaciuncula.

HActenus idem ferè facere ſtudui, quod probati pictores erga diſcipulos ſuos ſolent. Illi enim docturi quenq; pingere, non prius penicilla, ac artificioſas colorum temperaturas exhibent, quàm carbonibus τῶν μονογράμμους εἰκόνας aliquandiu effingere adſuefecerint. Ita & ego hactenus, de uaria Notularum in diuerſis ſignis quantitate, nihil docere uolui, donec pueri, quicquid ſimpliciſsime de Scala, Clauibus, Notulis, Tactu, Pauſis, ac Punctis dici poſsit, adamuſsim callerent. Quod uero, cum in priori libro ita accurate traditum ſit, ut à quolibet, qui ſaltem communi ſenſu non caret, facile percipi ac ediſci poſsit: pergere itaq; nunc libet ad eam Muſices partem, quæ uel ob hoc difficillima eſſe appa ret, quòd alius ſubinde Color, aliaue ſignorum præſcriptio, fermè ſemper Notulis, Pauſis, ac Punctis aliam quãtitatem adfert. Quam adfectionem ſeu mutationem ualoris Notularum, ſub Menſuræ nomine hic deſcribere libet, ut qua dimetiamur, quanti quæq; Notulæ, ſub quolibet ſigno, ualeant. Quo nomine, non inepte fortaſsis Menſura, tanq; accidens Notularum, ſuperiori de Notulis titulo, addenda fuerat: niſi mihi hic ordo magis euidens uiſus eſſet, quo tam multiplices cantuum quantitates, totq; monſtroſos ſignorum ac Canonum Labyrinthos, in certam regulam cogerem. Præſertim cum non Tyrones tantum, uerum etiam inſignes Muſicos, de diuerſorum ſignorum collatione, non dico inepte contendere, ſed penitus addubitare ſæpius audi uerim. Nec id mirum, cum & inter Componiſtas, ut uulgo

go uocant, de ea re non ſatis conueniat. Dum non pauci, citra ueram artis obſeruationẽ, ænigmata potius, quàm cantilenas temere effutiant, non aliter, ac ſi ſignorum uſus nullis certis legibus contineatur, libeatq́ꝫ cuiqꝫ fingere, quicquid uertigo obtulerit. Nos uero quicquid de ea re hic tradiderimus, ſi ipſum ex probatiſsimis Muſicis, Ioſquino, Brymelo, Oberto, Iſaaco, & ſimilibus, ita eſſe conuincamus, quidni fide digni uidebimur?

CAPVT PRIMVM
DE MENSVRA.

Quid eſt Menſura?

Est certus motus temporis, ad cuius uices, per tactum æqualiter diſtinctas, omnium Cantionum Notulæ, & Pauſæ, pro cuiuſuis ſigni qualitate, concinnantur.

Quotuplex eſt Menſura?

Sextuplex. Prolationis, Temporis, Modorum, Proportionum, Augmentationis & Diminutionis. Per has eñ ſpecies, Notularum ualor ſubinde in cantionibus uariari ſolet, per hoc, quòd aut perfectæ aut imperfectæ: auctæ aut diminutæ cantantur. Prolatio in Semibreues agit: Tẽpus in Breues: Modus in Longas ac Maximas: Proportio, Augmẽtatio & Diminutio in omnes pariter ius agẽdi habent.
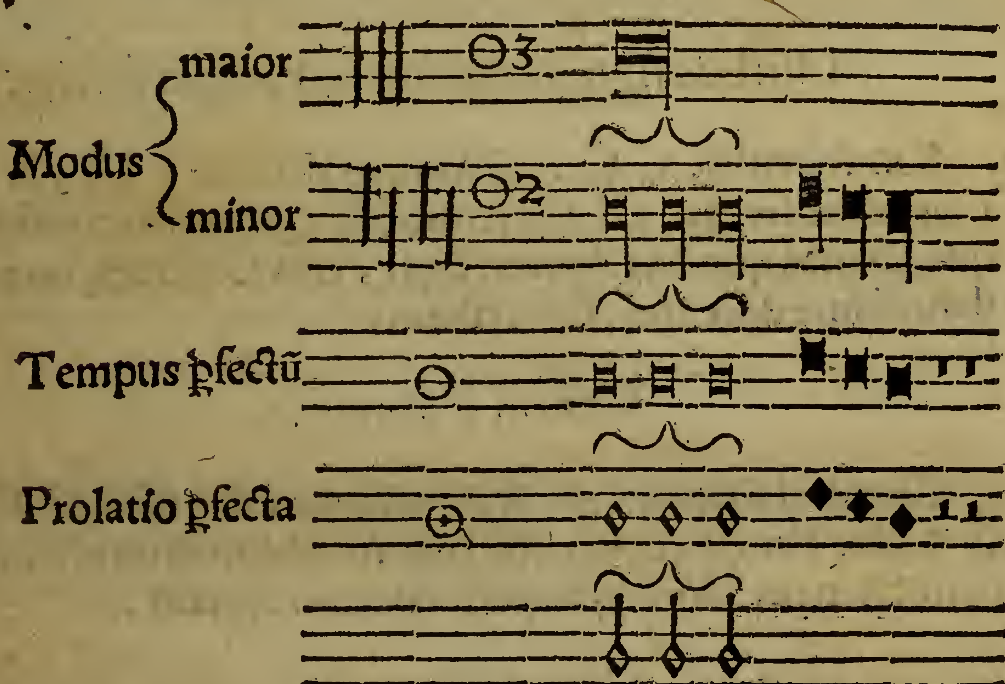
Quid eſt Notas eſſe perfectas?

Eſt eas ternario numero ita cenſeri, ut quæqꝫ maior proximam minorem ter in ſe cõtineat. Hoc fit, ſi Maxima tribus Longis: Longa tribus Breuibus: Breuis tribus Semibreuibus: Semibreuis tribus Minimis ualet.

Quotuplici-

Quotuplicibus ſignis cognoſcitur perfectio?

Duplicibus. Præſcribunt̃ eñ aliqua ab initio, aliqua obſeruantur in medio cantionum. Initialia ſunt ueteribus, Pauſæ longæ perfectæ. Integri Circuli, cum Numeris, & abſq; numeris, & puncta Circulis inſcripta. Media uero ſunt, ternæ ſimiles Notulæ denigratæ. Item geminæ Pauſæ Semibreues, ab eadem linea ita æqualiter dependentes, ꓕꓕ. aut Minimæ ab eadem linea ita aſſurgentes, ⊥⊥. Deniq; ubicunq; pueri Diuiſionis aut Alterationis puncta Notulis imminere conſpexerint, illic Perfectionem eſſe nihil dubitent.



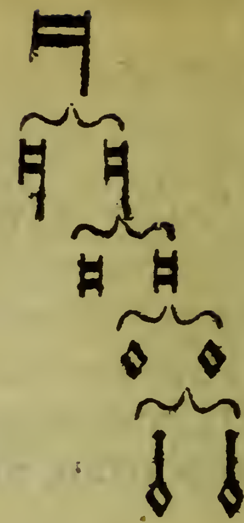
Quid eſt Notas eſſe imperfectas?

Eſt eas binario numero ita cenſeri, ut quæq; maior proximam minorem bis in ſe complectatur. Quod fit, quoties Maxima duabus Longis: Longa duabus Breuibus: Breuis duabus Semibreuibus: Semibreuis duabus Minimis in cantu ualet.

Modus { Maior C3 / Minor C2

Tēpus C

Prolatio C



Quibus ſignis cognoſcitur imperfectio?

Semicirculis, C ₵. Numero Binario, C2, & Punctorum abſentia, C. Cæterum, ut cuiq; certo conſtet, in quas Notas quoduis ſignum agat, tres Canones, rem euidentiſsime docentes, ſubſcribam.

Canon Primus.

Circuli abſq; numeris, & Punctis ita ſoli poſiti, O C ⏀ ₵ ſolius Temporis, hoc eſt, Breuium Notularum, integri perfectionem: dimidij imperfectionem ſignant.

Canon Secundus.

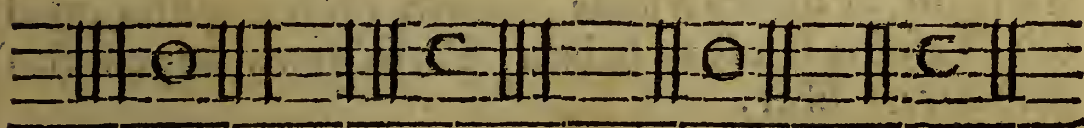
Si Circulis ponê adduntur numeri, binarius aut ternarius, ita, O3. C3. O2. C2. Tum Circuli propriè ad Modos pertinent, ſeruitq; is, qui ternarium habet, Maximis: alter qui binarium, Longis. Ipſi uero numeri, Tempus, ternarius perfectum: Binarius imperfectum, deſignant.

Canon Tertius.

Quoties

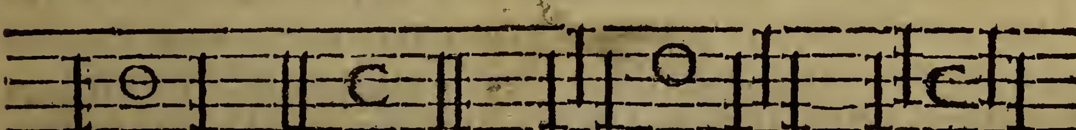
Quoties Puncta Circulis aut Semicirculis inſcribuntur, ita, ⊙ Ͼ ⌽ ₵, ipſa ſemper Prolationi, hoc eſt, Semibreuibus Notulis attribuuntur. Sed ita, ut nihilominus Circuli ipſi, iuxta priores duos Canones, ſi numeri addantur, Modis: Si non, Tempori addicantur.

Admonendi autem hic ſunt pueri, iam præſcriptos de ſignis Canones, non tam ad uetuſtiorum Muſicorum, quâm recentiorum Cantilenas quadrare. Siquidem uetuſtiores Muſici Modum Maiorem perfectum ab initio ferè non aliter ſignabant, quâm tribus Pauſis longæ perfectæ, æqualiter poſitis. Imperfectum uero geminis. Quæ Pauſæ, ſi extra ſignum Temporis ab initio ſcriptæ eſſent, tantum ſigna erant, non etiam numeri. id eſt, in canendo non numerabantur. Si uero poſt Signa temporis ſtarent, & ſigna & numeri pariter erant, hoc modo;



Modꝰ ma. ꝑfect. cũ tem. ꝑfecto. Modꝰ ma. ꝑfec. cũ tem. impf. Mod. ma. impf. cũ tẽpore perfe. Mod. ma. ĩpf. cũ tẽp. ĩpfe.

Modum minorem perfectum, unica Pauſa Longæ perfectæ, nonnunquam etiam geminis æqualiter, aut pluribus, ſed inæqualiter poſitis, ſignabant hoc modo;



Mod. min. perfe. cum tẽp. perfe. Mod. min. perfe. cum tem. impf. Mod. min, perfect. cũ temp. perfecto. Mod. min. perf. cũ. tem. impe.

Imperfectum intelligi uolebant, ubi nulla Pauſa Longæ perfectæ ab initio, uel etiam nullæ ternæ Longæ denigratæ in medio cantus conſpicerentur. Atq; adeo apud illos per circulum cum numero binario, O2, contra priores Ca

nones, non Modus ullus, ſed ſolum tempus, cum Proportione Dupla ſignificabatur. Quod ſimplices Circulos non Modis, ſed Temporibus deſtinarent. Integrum Perfecto: Dimidium Imperfecto. Niſi forte duplicem Circulum ita ◎ pingerent, quorum exterior Modum, Interior uero Tempus: integri utriuſuis perfectionem; Dimidij Ͼ Ͼ Ͼ Imperfectionem indicarent. Numeros uero, ubi ubi Circulis ponè adſcriberent, non de Temporibus, ſed de Proportionibus, ternarium, de Tripla, Binarium uero de dupla intelligendos uolebant.

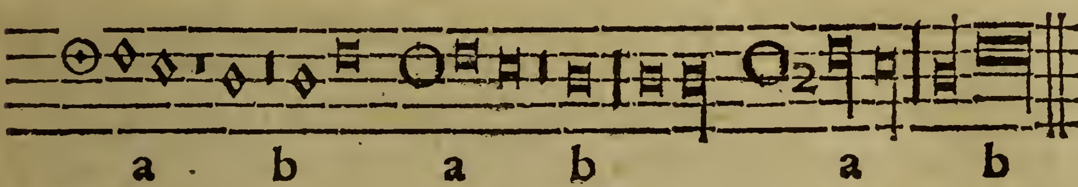
Nunc antequam Menſuræ ſpecies ſingillatim tradere incipiam, operæprecium eſſe uidetur, docere de imperfectione ea, quæ in ſignis perfectis frequentiſsime contingit. Quandoquidem illa eadem, & communis eſt Prolationi, Tempori, ac utriſq; Modis, quamq; ob hoc ipſum, quod ſub Perfectis ſignis ſe habeat, Perfectionis imperfectionem uocare libet.

Quæ eſt Perfectionis imperfectio?

Ea eſt, qua aliquæ Notulæ, quæ in ſuis ſignis perfectæ eſſe debebant, ob accidentes quaſdam cauſas, binario ſaltem numero cenſentur. Nam quæ de perfectis Notulis, Semibreuibus in Prolatione: Breuibus in Tempore: Longis ac Maximis in Modis tradentur, ea non tam ex quauis Notula primaria, quàm ex alijs Notulis & Pauſis ponè ſequentibus pendent. Quòd ſæpe fiat, ut per Notulas, aut Pauſas ſequentes, Nota præcedens, etiam in ſigno Perfecto, ſuam perfectionem amittat, id eſt, ut non ad ternarium, ſed binarium numerum referri opus habeat. Cui imperfectioni certius, percipiendæ, & ubi, quibusq; modis contingat, cognoſcendæ, ſubiuncti Canones ſeruiunt.

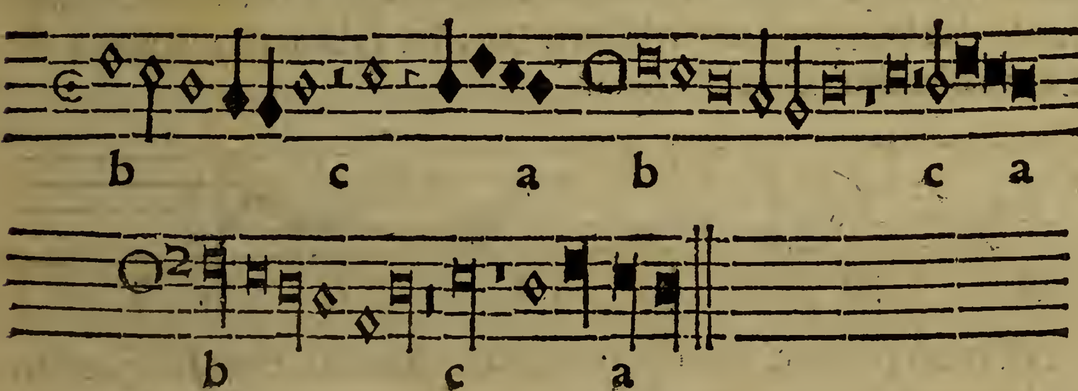
Canon Primus de perfectione.

Omnis Nota, in ſuo ſigno Perfecto, eatenus perfecta habetur, dum proxime ſequens uel Nota uel Pauſa, illi æqualis (a) aut maior (b) exiſtit.



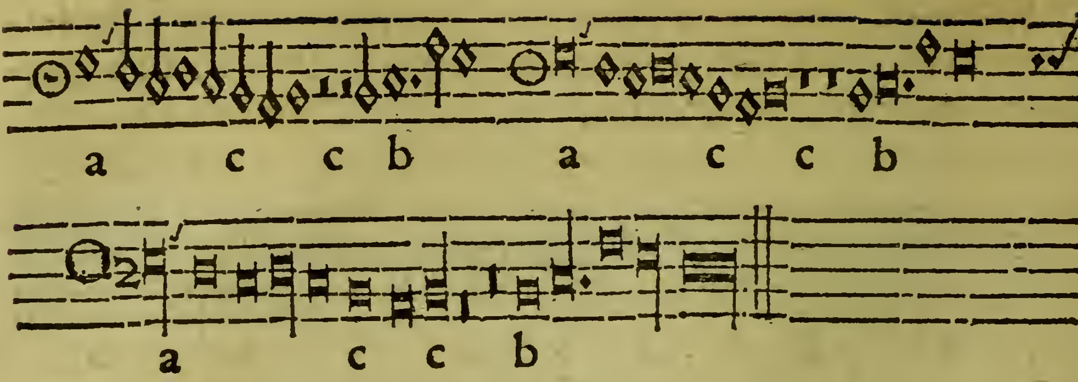
Canon Secundus
De perfectionis imperfectione.

Si Nota in ſuo ſigno Perfecto denigratur, (a) aut à minore alia Notula (b) Pauſaúe (c) ſtatim excipitur, imperfecta ipſa ſit, id eſt, binario tantum numero cenſeatur.



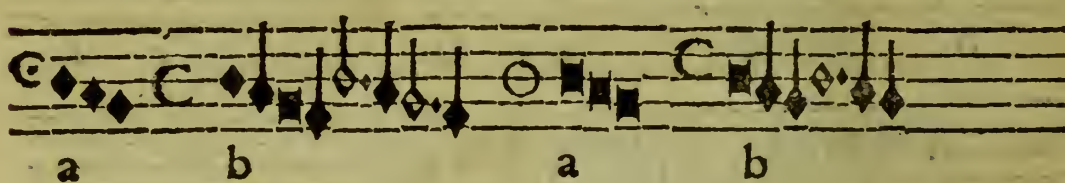
Tertius Canon.
De exceptis à Secundo Canone.

Præcedens maior, in ſuo ſigno, à ſequente minore Notula Pauſaúe non imperficitur, quoties Punctum alterationis proxime aſtiterit, (a) aut Punctum Additionis acceſſerit, (b) Aut inter ipſam, & eius æqualem longius ſequentem, aliquot Notæ, aut Pauſæ minores interpoſitæ fuerint, quæ per ſeſe, abſq; maioribus extremis, ternarium numerum perficiunt. (c)



Canon Quartus de nigredine Notularum.

Nigredo, perfectorum ſignorum Notulis tertiam partem adimit(a), Imperfectorum quartam(b). Ita Breuis Nota denigrata, ſub ſigno Perfecto, duabus tãtum Semibreuibus ualet (a). ſub ſigno Imperfecto autem Semibreui & Minima(b). Ita quoq; Semibreuis denigrata in Prolatione Maiore, duabus tantum minimis (a). In Minore Minima & Semiminima ualet. (b).



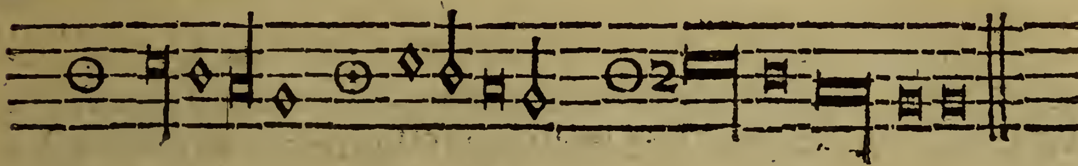
Si uero plures Notulæ denigratæ fuerint, tum frequentius Proportionem Hemioliam, nonnunquam Duplam nigredo efficit. quod utrumq; ſuis exemplis infra conſtabit.

Annotatiuncula
De Imperfectione, quã Partialem alij uocant.

Si in tempore Perfecto, Longam Notulam unica tantum Semibreuis Notula, uel Pauſa ſequitur, Imperfectio, non Longæ Notulæ, ſed alteri Breui, quarum duas illa continet, adſcribatur. Ita & in prolatione Maiore, ſi Minima

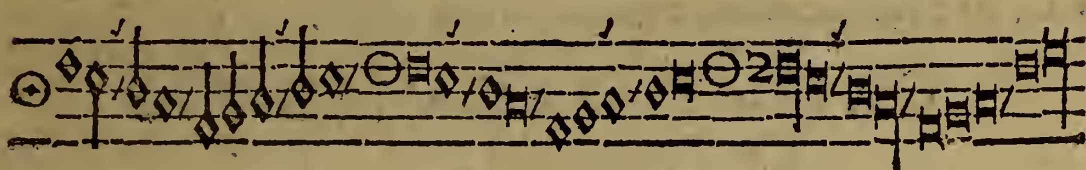
Notula

Notula Breuem proxime ſequitur, imperfectio, non Breuis Notulæ, ſed Semibreuis ſecundæ, quarum duas illa continet, eſſe dicatur. Id quod ternarij numeri obſeruatio rectiſſime ſemper docet: Secundum quem, ut omnis Perfectio cenſenda eſt, ita & imperfectio, abſq; negotio, facilime ubiq; depræhenditur.

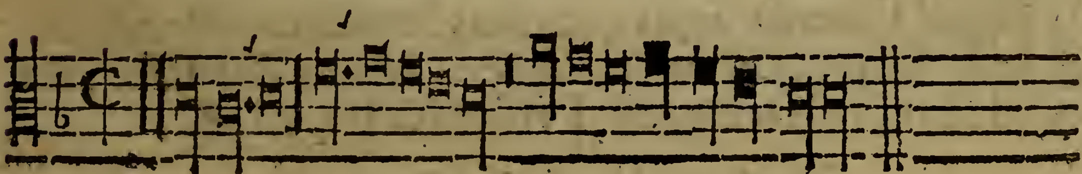


Annotatiuncula alia.

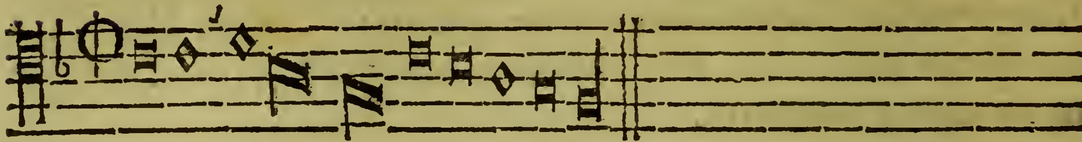
Quòd aliquoties Notæ Maiores, in ſuis ſignis perfectis, non à ſequentibus, ſed â proxime, aut etiam longiſsime interdum præcedentibus minoribus imperficiuntur, De ea imperfectione, ſeu translatione Notularum, nulla alia certior regula dari poterit, quàm ut Puncta diuiſionis, ac ternarius Perfectionis numerus accurate obſeruētur. Per hæc em̄ duo, facilime diſpicitur, quorſum quæq; Notula minor referenda, quantiq; quælibet maior cantanda ſit.



Exemplum Brumelij, in quo quinta Longa â prima in ordine Breui imperficitur.



Exemplũ Ioſquini ex Lhomme Arme ſexti Toni, in quo altera in ordine Semibreuis,ad ultimam breuem imperficiendam transfertur.



His ita præmiſsis,nunc tandem ad Menſuræ ſpecies ſingillatim tradendas tranſibo. In quibus deſcribendis,quòd pace aliorũ Muſicotum fiat,mihi hic uulgarem ordinem graduum mutare libet,ita,ut primo Prolationem: deinde Tempus: Tertio Modos: Quarto Proportiones: Quinto Augmentationem:& poſtremo Diminutionem tradam. Quod & graduũ uſus poſtulat,de Semibreuibus Notulis prius conſtituere,quid ualeant, quàm ad Longas ac Maximas accedatur. Et quid ni difficiliora,& quæ latius patent,ſimplicioribus poſtponantur? Breues autem, Longæ ac Maximæ Notulæ utiq; ex Semibreuibus ſimplicibus componuntur. Vnde & illarum omnium quantitas,non rectius, quàm per Semibreuium ualorem deſcribi poterit. Nimirum quod in Breuibus Longis,ac Maximis,Semibreues utiq; reperiantur. In Semibreuibus autem illarum nihil.

CAPVT SECVNDVM De Prolatione.

Quid eſt Prolatio?

EST menſura,qua quantitas Semibreuis Notulæ definitur. Eſt autem duplex. Maior & Minor: aut quod idem, ſed facilius eſt, Perfecta & Imperfecta.

Prolatio Perfecta Quæ eſt?

Ea eſt, qua Semibreuis Nota tribus Minimis, quarum ſingulæ

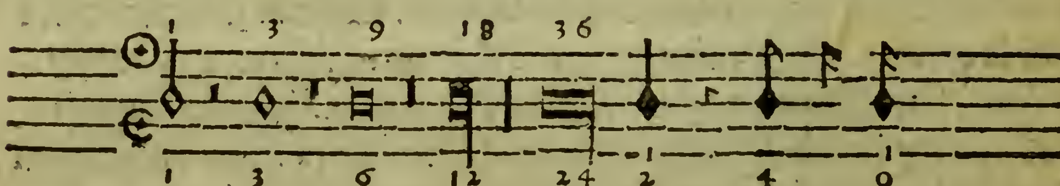
ſingulæ ſingulis tactibus ualent, in cantu appenditur. Quemadmodum hoc uidere eſt, quoties in cantu quopiam, diuerſis ſignis aliarum uocum non punctis, circulus punctus opponitur. Quanq; ſunt, qui Circulo puncto, aliarum uocum ſignis non punctis, oppoſito, non Prolationem Maiorem, ſed Augmentationem ſignificari contendunt. Volunt enim, in Prolatione Maiore ſingulis proportionatis tactibus ternas Minimas, aut ſeſqui Semibreuem cantari oportere. cum in Augmentatione cuiq; Minimæ integer Tactus debeatur. Ego uero nondum uideo, quid pro tali aſſertione ex certa arte proferri poſsit. Verum quidem eſt, Prolationem perfectam, quoties imperfectæ opponitur, Augmentationem rectiſsime dici. Eſt & hoc uerum, Prolationem perfectam, æque atq; Tempus perfectum, in Proportionem Triplam, aut potius Seſquialteram redigi poſſe, & à multis ita redactam eſſe, &c. At aliter eam habere ad diuerſa à ſe ſigna, quàm habeat ad ſui ſimilima, id uero mihi non probatur. Argumento eſſe poteſt duplex ineptia, quæ ex tali opinione enaſcitur. Prima, quod plura Tactuũ genera fingere, planè nihil opus ſit, cum unico & eodem in omnis generis cantibus uti, non commodum modo, uerum etiam neceſſarium ex uera arte habeatur. Deinde quod neceſſario fatendum ſit, Prolationem Maiorem Minore eſſe inferiorem, ſi in Maiore non ſingulæ Minimæ, ſingulo integro, ſed quæq; ternæ Proportionato tactu cantantur. Siquidem hoc modo ſub Maiore Prolatione ternæ Minimæ non pluris appenduntur, quàm in Minore binæ. Quippe, quòd tactus Proportionatus, qualem illi citra artem fingunt, utiq; Proportionem Triplam hic flagitet. Ego certe inter Maiorem Prolationẽ integrã ⊙ Ͼ, & Maiorẽ diminutã ⌽ ¢; ac eandem Proportionatam, ⌽ 3/2 ¢ 2/3 ut ſignorum inter ſe differentia eſt, ita & ualoris Notularum diuerſitatem eſſe contendo. Videlicet, ut in Prolatione Maiore integra, Semibreuis per-

K feста

fecta, tribus Tactibus, imperfecta duobus, Minima unico ualeat: In diminuta uero, illius ualoris dimidium, in Proportionata, tertia tantum pars cantetur: id quod exemplum aliquanto inferius ſubiunctum, monſtrabit,

Quibus ſignis cognoſcitur Prolatio perfecta?

Per Puncta in medios Circulos aut Semicirculos ita inſcripta, ⊙ Ͼ. Nonnunquam etiam abſq; Punctis per ternas Semibreues Notulas denigratas, aut per duas Pauſas Minimas, æqualiter ab eadem linea aſſurgentes II ſignificatur. Ergo in quocunq; cantu aliquid horum ſignorum conſpexerint pueri, Prolationem Maiorem eſſe ſciant, & quaſq; Semibreues Perfectas tribus tactibus, ſingulas uero Minimas, tactibus ſingulis cantent. Eumq; utriuſq; harum ualorem toties in maioribus Notulis, ac Pauſis multiplicent, quoties illæ has in ſe continent. Meminerint autem hic pueri eorum Canonum, quos ſupra de Perfectionis imperfectione tradidimus. ut ſecundum eos, in ſignis Perfectis Notulas omnes examinēt, ſuam'ne retineant perfectionem, an aliquo forſan caſu amittant.



Quæ eſt Prolatio imperfecta?

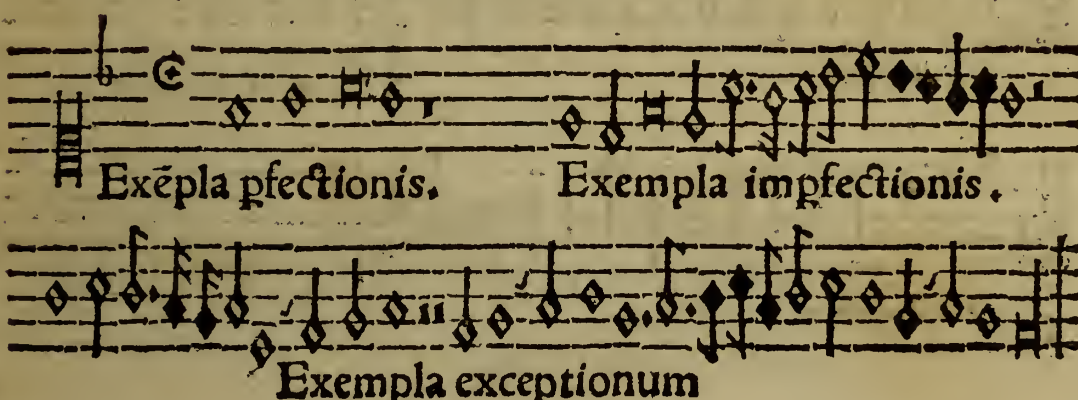
Ea eſt, qua ſingulæ Semibreues Notulæ, binis Minimis æſtimatæ, ſingulis tactibus perficiuntur. Atq; is eſt ualor Semibreuis Notulæ, ad quem, tanquam ad certum ſcopum, omnia ſigna Modorum, Temporum, Proportionum, Augmentationum, & Diminutionum, referri, ac iudicari debebunt.

Quibus

Quibus ſignis cognoſcitur Prolatio imperfecta?

Eo ſolo, ſi Circulis nulla Puncta ſint inſcripta. Vt enim præſentia Puncta Maiorem Prolationem; ita abſentia Minorem deſignant.

Exemplaris conſtitutio omnium eorum, quæ de Maiore Prolatione uſus ſcire poſtulat.



Quot ſunt ſpecies Prolationis?

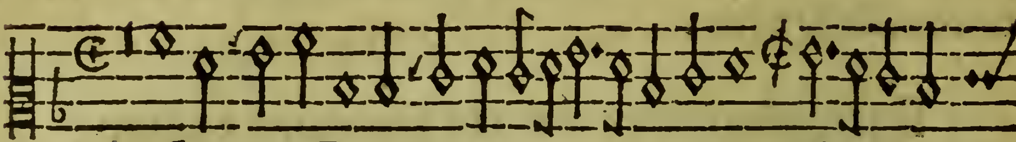
Tres. Integra, Diminuta & Proportionata. Integra ſpecies eſt, in qua ſingulæ Minimæ, ſingulis tactibus ualent: Semibreuis imperfecta duobus, Perfecta tribus, ſub his ſignis ⊙ C.

Diminuta eſt, in qua geminæ Minimæ, aut Semibreuis imperfecta unico tactu, Perfecta uero ſeſquitactu ualent. ſub his ſignis, ⦶ ₵.

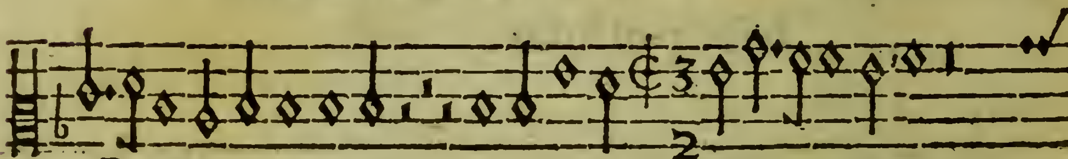
Proportionata ſpecies eſt, quoties per Seſquialteram tres Minimæ, aut Semibreuis Perfecta, unico tactu ualent, ſub his ſignis ⊙$\frac{3}{2}$ C$\frac{3}{2}$.

Exemplum Prolationis Maioris integræ, diminutæ & Proportionatæ.

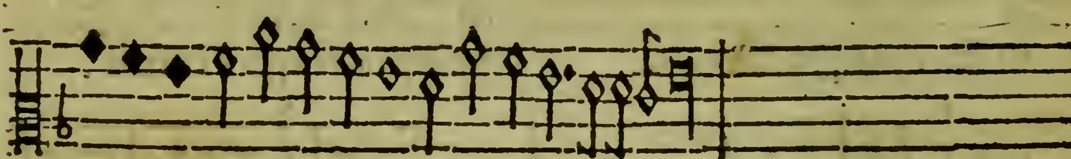
DISCANTVS.



Integra Prolatio. Diminuta

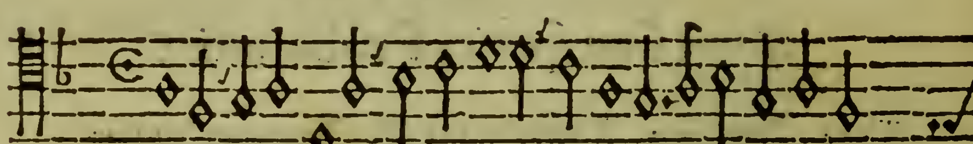


Prolatio. Proportionata

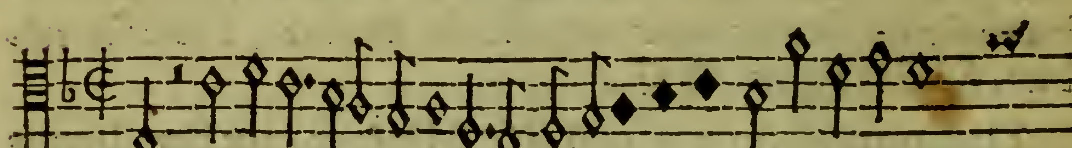


Prolatio.

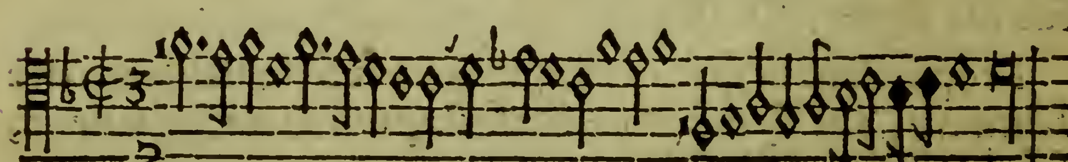
ALTVS.



Integra Prolatio.

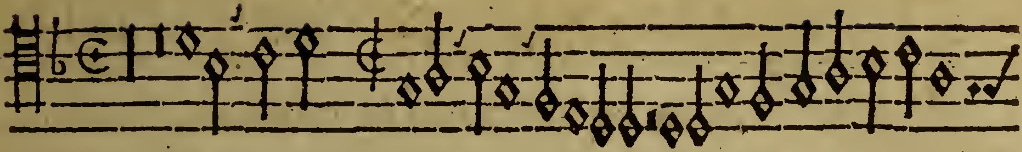


Diminuta Prolatio.

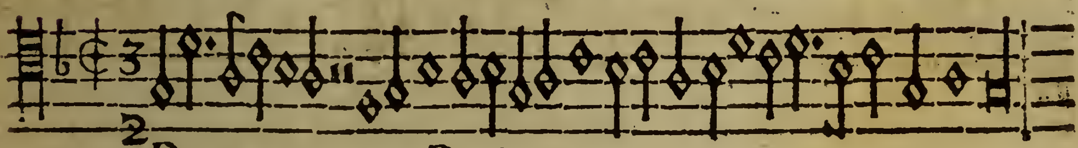


Proportionata Prolatio.

TENOR.

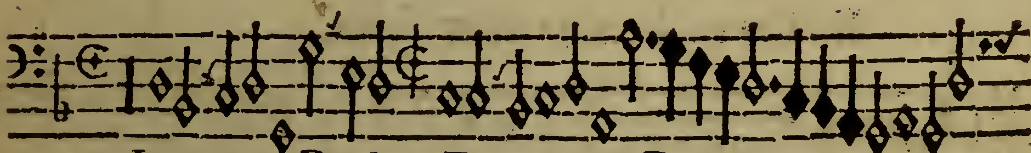


Integra Prolat. Dtminuta Prolatio.

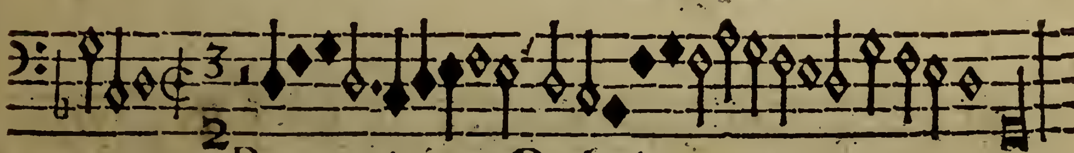


Proportionata Prolatio.

BASSVS.

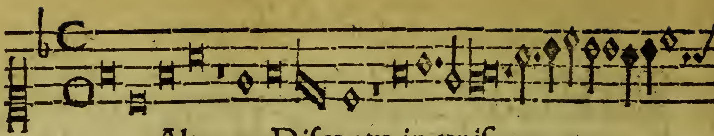


Integra Prol. Diminuta Prolatio.

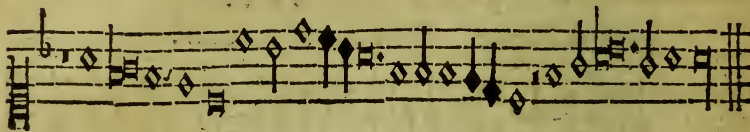


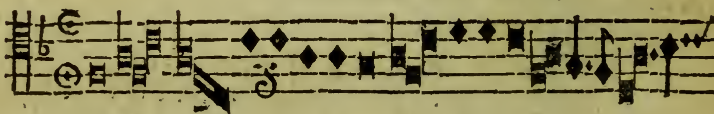
Proportionata Prolatio.

Sequitur aliud exemplum Prolationis perfectæ, ex Miſſa Prolationum Iohannis Ogekhem, in qua Miſſa, Notulæ, ex Maiore Prolatione, perfectæ, per nigredinem imꝑficiuntur, atqꝫ inde eiuſdem Prolationis albæ pariter & nigræ Notulæ omnes ſub Diminutionē, id eſt Proportionem Duplam rediguntur. Idqꝫ ſub ſignis Integris, contra artem ac uſum aliorum. Sed nos per errorem deſcribentium id forte factum eſſe putamus, ut ſigna ſuam interſectionem nō habeant, quam tamen ipſius Cantus compoſitio, & quantitas neceſſario exigit.

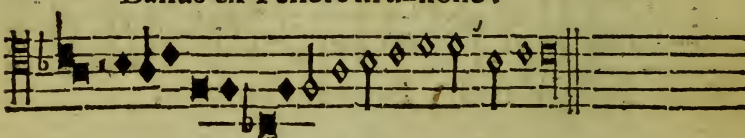


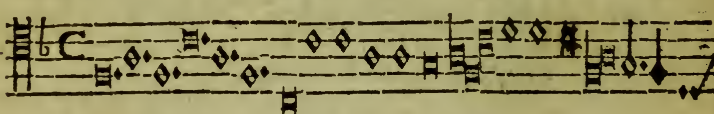
Altus ex Diſcantu in uniſono.



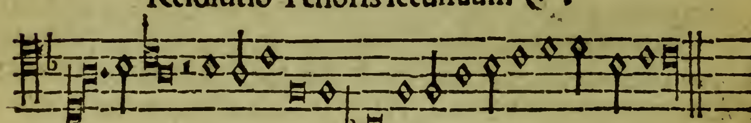


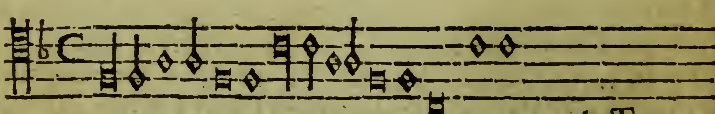
Baſſus ex Tenore in uniſono.





Reſolutio Tenoris ſecundum ₵.

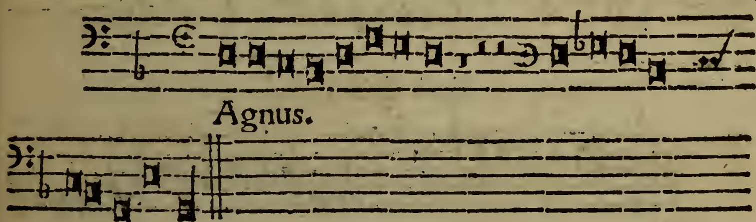


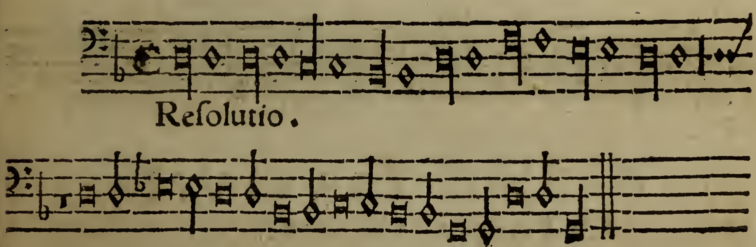


Reſolutio Baſsi ſecundũ ⊙. cætera ut in Tenore.

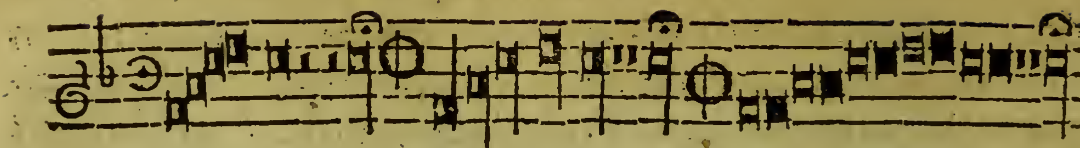
Inuenient

Inuenient etiam pueri nonnunq; in Prolatione Perfecta Notulas breues ſeminigras, de quibus ita iudicent, cum duas ſemibreues illæ ſingulæ in Tempore imperfecto contineant priorem albam, ex Prolationis puncto Perfectam tribus tactibus ualere, alteram uero denigratam per ipſum colorem imperfici, & tantum duobus ualere tactibus. Idq; ſi Signa ſint Integra. Si uero ſint Diminuta, per uirgulam tranſuerſam, ¢, aut per hemiciclum ita inuerſum Ͻ, aut per adſcriptam Proportionem Duplam C$^{2}_{1}$, tum dimidiũ illius præſcripti ualoris tantum Notulis remanere. Id quod in hic ſubſcripto exemplo uidere eſt. Ex Miſſa Bon temps Brumelij.
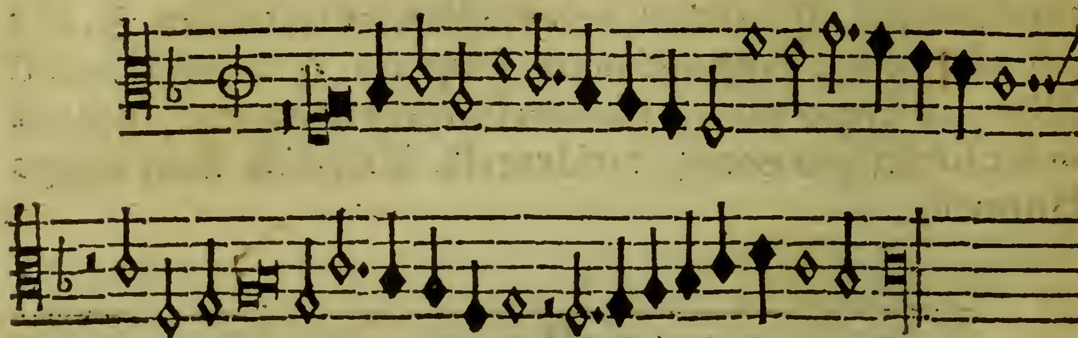




Sequitur aliud exmplum Henrici Iſaac
Ex Paſchali illius.

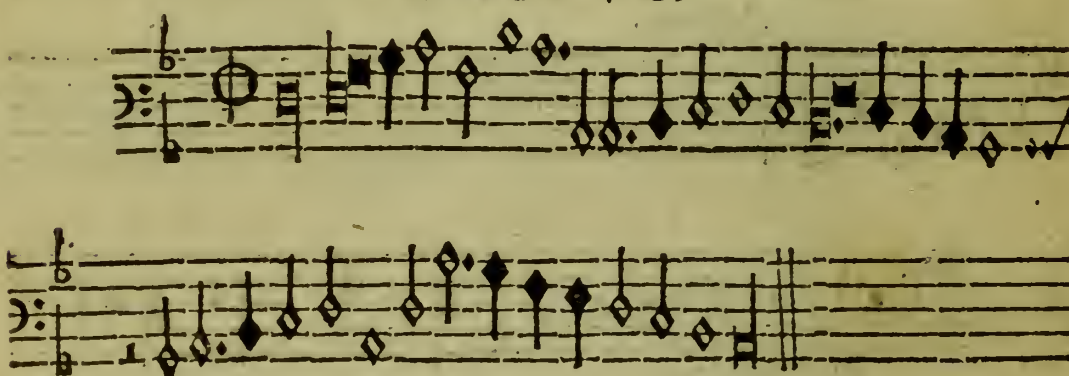


Sanctus. Reſolutio. Alia reſolutio.

TENOR.



BASSVS.



CAPVT TERTIVM
De Temporis menſura.

Temporis Menſura quænam eſt?

EA eſt, qua Breuis Notæ ualor definitur, ſecundum quod ea, nunc plures, nunc pauciores Semibreues Tactusúe compræhendit.

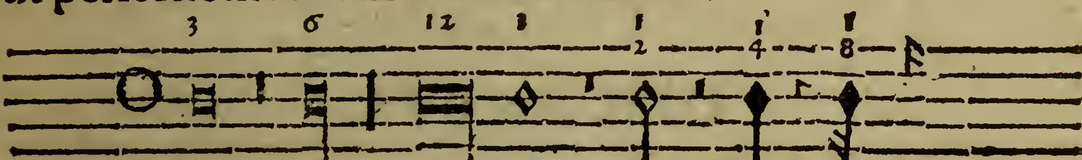
Quotu-

Quotuplex eſt Tempus.

Duplex. Perfectum & Imperfectum. Perfectum Tempus eſt, quod Breuem Notulã tribus Semibreuibus cenſet.

Ecquibus ſignis cognoſcitur?

Circulo integro abſq; numeris, O. Aut ternione Circulis ponè adſcripto, O3, C3. Interdum diſsimulatis alijs ſignis, tres Breues denigratæ, aut duæ Pauſæ Semibreues, ex eadem linea æqualiter dependentes, argumentũ perfectionis eſſe ſolent. Imò etiam quicunq; cantus uel Diuiſionis uel Alterationis puncta habuerit, eum pueri perfectum eſſe ſciant. Quòd eorum punctorum unicus ſaltem uſus ſit, ut perfectionis terniones dimetiantur.

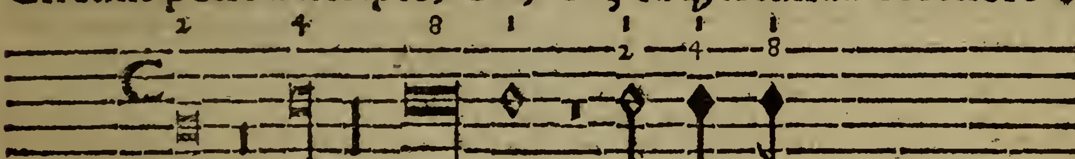


Quod eſt Tempus Imperfectum?

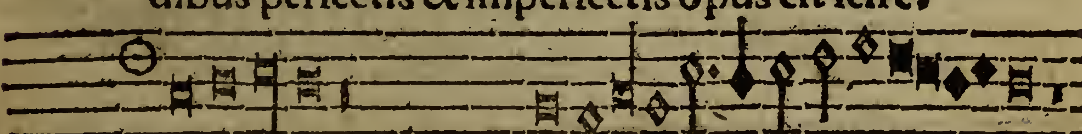
Quod Breuem binis Semibreuibus ualere ſignificat.

Quibus ſignis cognoſcitur?

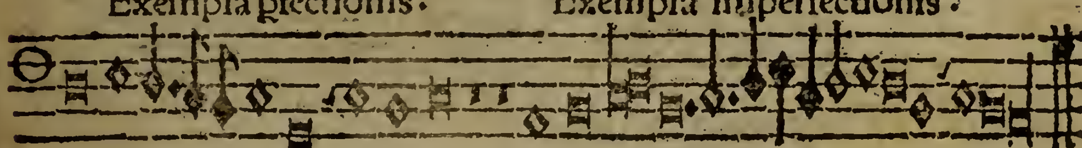
Dimidio circulo abſq; numeris, C. aut numero binario Circulis ponè adſcripto, O2, C2, idq; ſecundũ recẽtiores.



Sequitur exemplaris cõſtitutio omniũ eorũ, quæ de Breuibus perfectis & imperfectis opus eſt ſcire.



Exempla pfectionis. Exempla imperfectionis.



Exempla exceptionum;

Quot ſunt ſpecies Temporis?

Tres. Integra, Diminuta, & Proportionata.

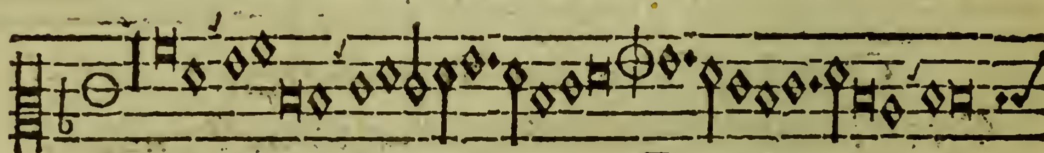
Integra ſpecies eſt, cum Semibreuis unico tactu, Breuis Impfecta duobus. Perfecta tribus ualet, ſub his ſignis O C.

Diminuta eſt, cum Semibreuis dimidio, Breuis Impfecta integro, Perfecta ſeſquitactu ualet, ſub his ſignis ⌽ ¢.

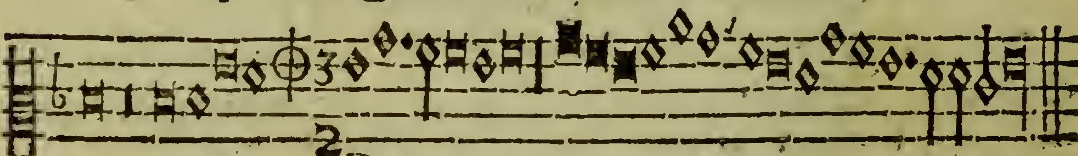
Proportionata ſpecies eſt, ubi duæ, tres, quatuor, aut plures Semibreues Notulæ unico tactu abſoluuntur, ſub his ſignis Proportionũ. $\frac{2}{1}$ $\frac{3}{1}$ $\frac{4}{1}$ $\frac{3}{2}$

Exemplum Temporis Perfecti, integri, Diminuti & Proportionati.

DISCANTVS.

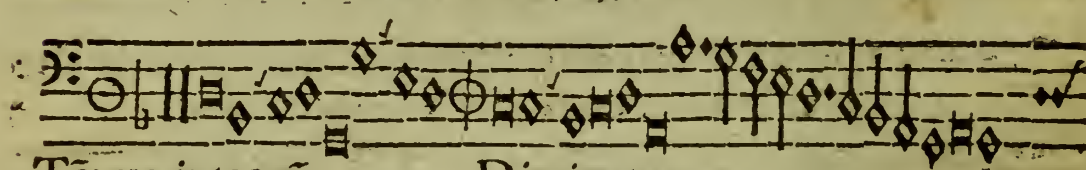


Tempus integrum. Diminutum.

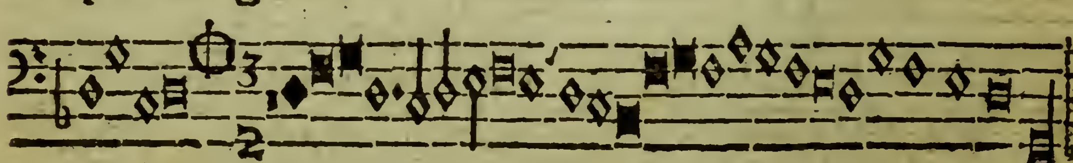


Proportionatum.

BASSVS.

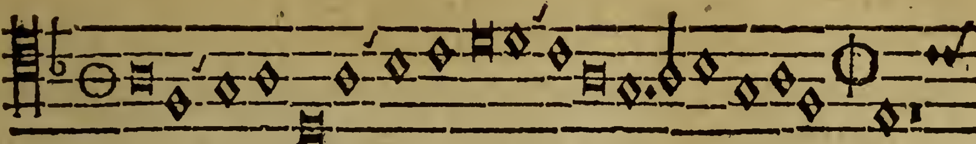


Tẽpus integrũ. Diminutum.

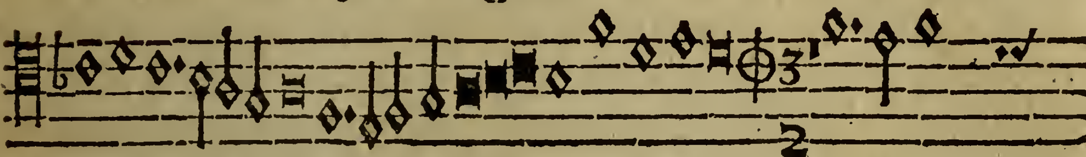


Proportionatum.

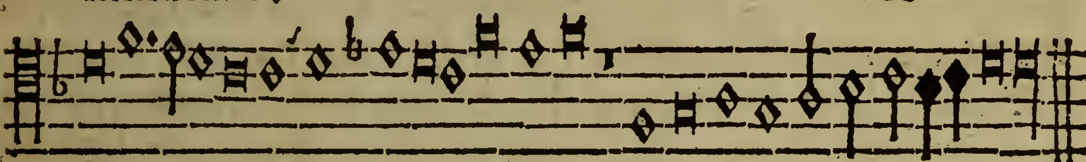
ALTVS.



Tempus integrum. Di-

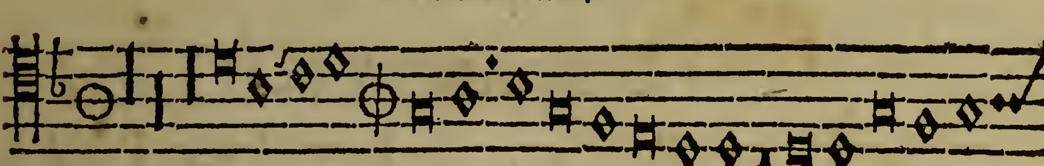


minutum. Pro-

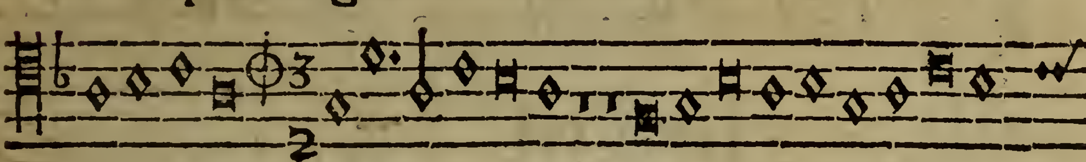


portionatum.

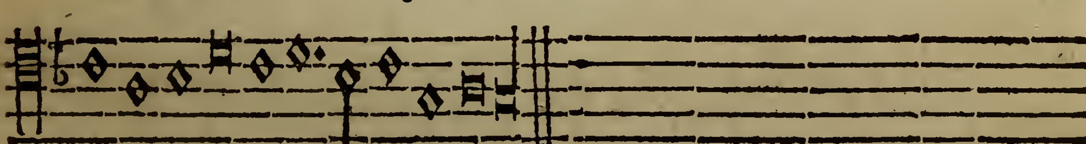
TENOR.



Tẽpus integrũ. Diminutum.



Proportionatum.

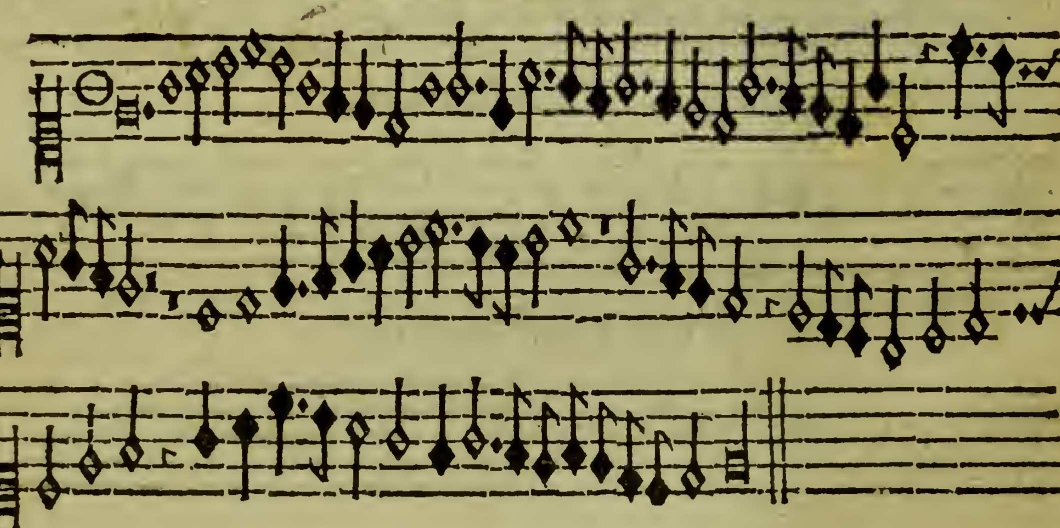


Quandoquidem hi cantus pueris fermè difficillimi ui-dentur, qui plurimis Fuſis, & aculeatis ſuſpirijs ſcatent: libu-it itaq; aculeatum exemplum huc apponere, & deinde idem

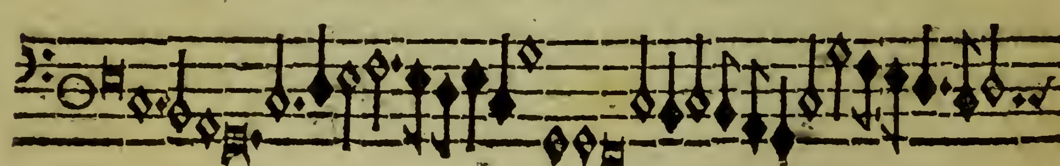
ex integra perfectione,in Diminutam imperfectionem reſoluere,ut quiſq; uideat,non tam per difficultatem ullam, quàm per inſolentiam fieri,ut eiuſmodi aculeatæ Cantiones uulgo minus expedite cantentur.Si quis enim reſolutionem, hic ſequenti exemplo ſubiunctam,diligenter inſpiciat, utiq; nihil reperiet, quod non uulgatiſsimum ac facilimum ſit. Imò, quod non adamuſsim per omnia cum integra perfectione ita conſonet, ut utrumlibet rectè cantari procul audiẽs, dijudicare nequeat,integra ne Perfectio cantetur, an reſoluta Diminutio. Recte autem cantabitur omnis Diminuta reſolutio,ſi per Duplam proportionem cantetur. Quemadmodum omnes Cantilenæ ita ₵ ſignatæ cantari debent. De qua re infra docebimus. Hoc igitur exẽplo pueri, in ombus ita aculeatis cantilenis uti poterũt, uidelicet, ut integrã perfectionem in Diminutionem imperfectam reſoluant, ac deinde reſolutionem per duplam Proportionem cantent.

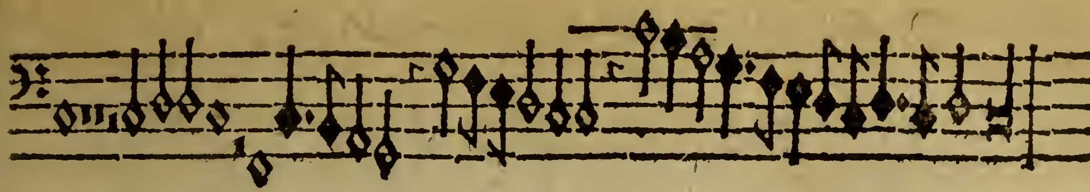
Exemplum.

DISCANTVS.

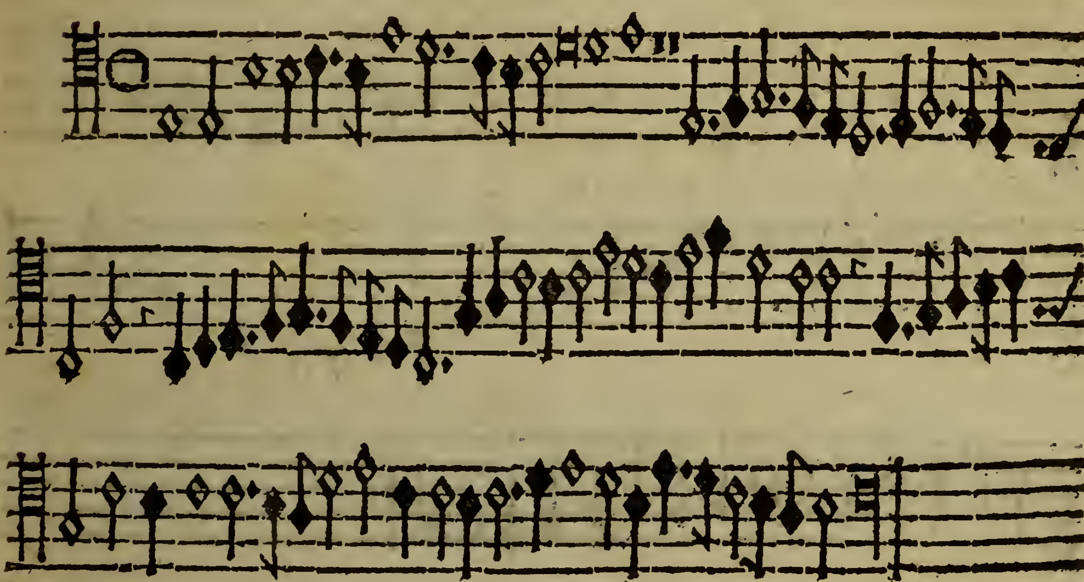


BASSVS.

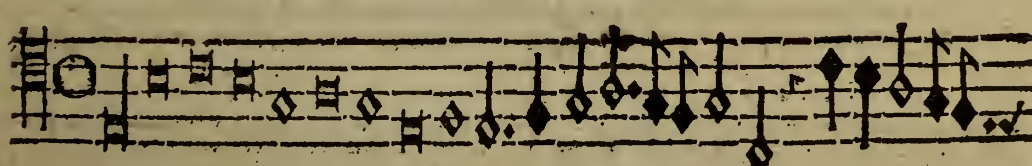




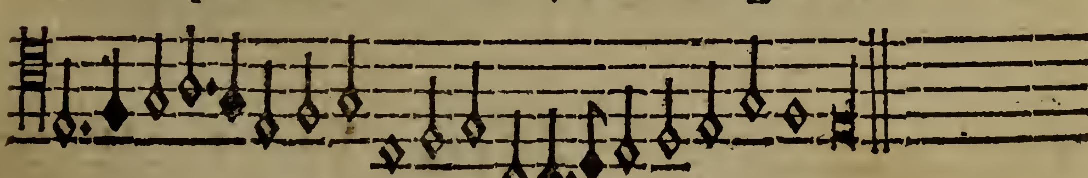
ALTVS.



TENOR.

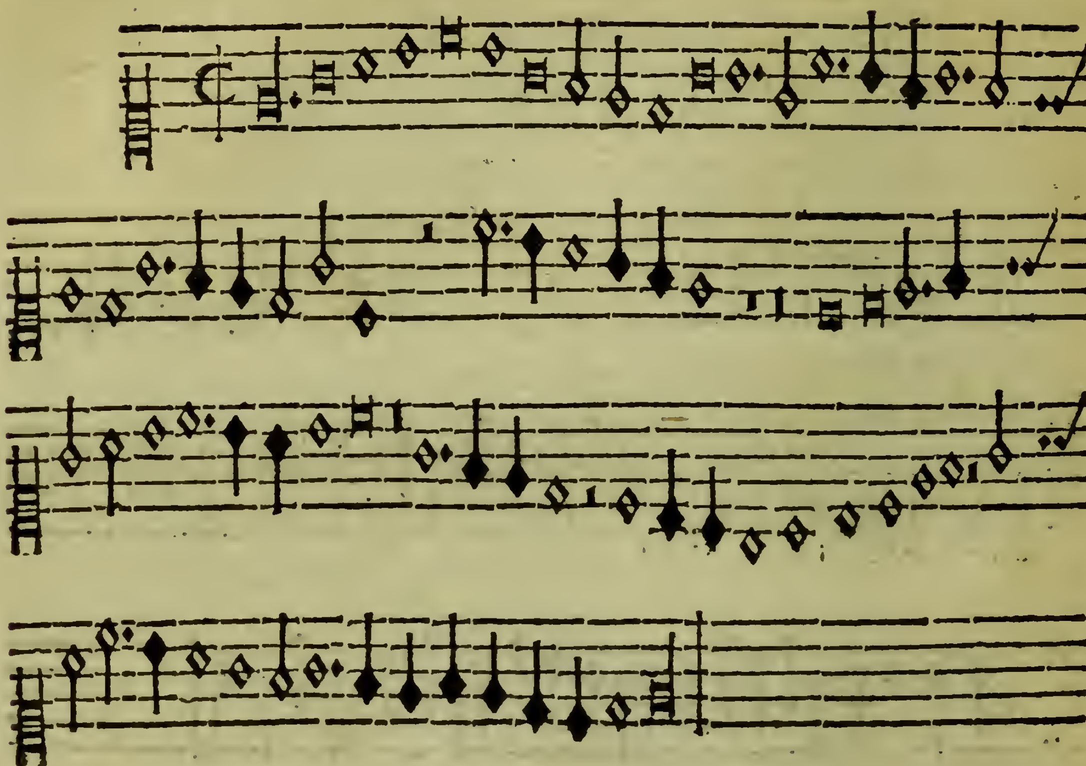


Kyrie ex Malheur me bat . A . Agricola.

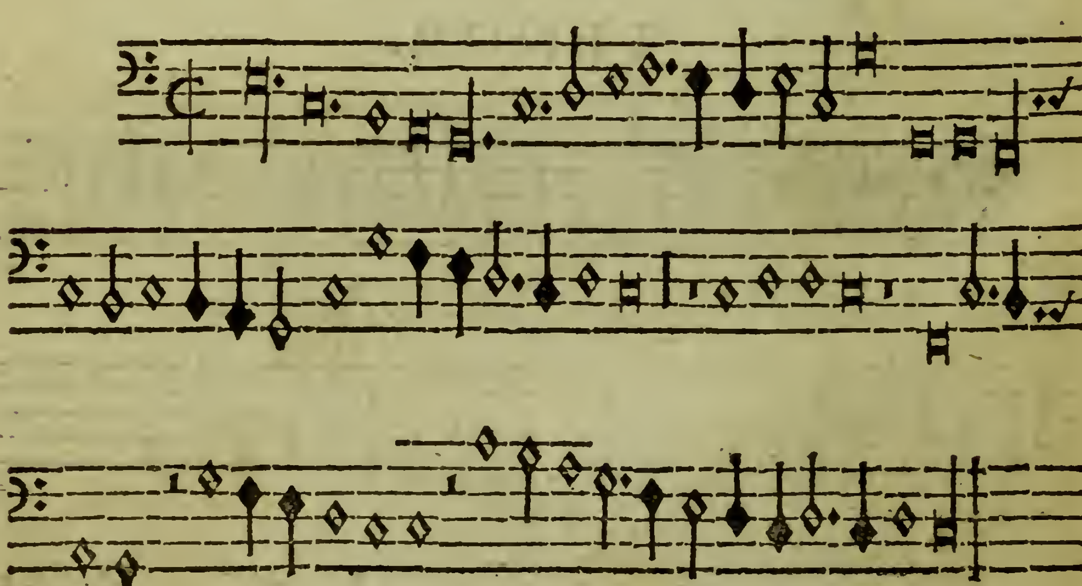


Reſolutio præcedentis exempli.

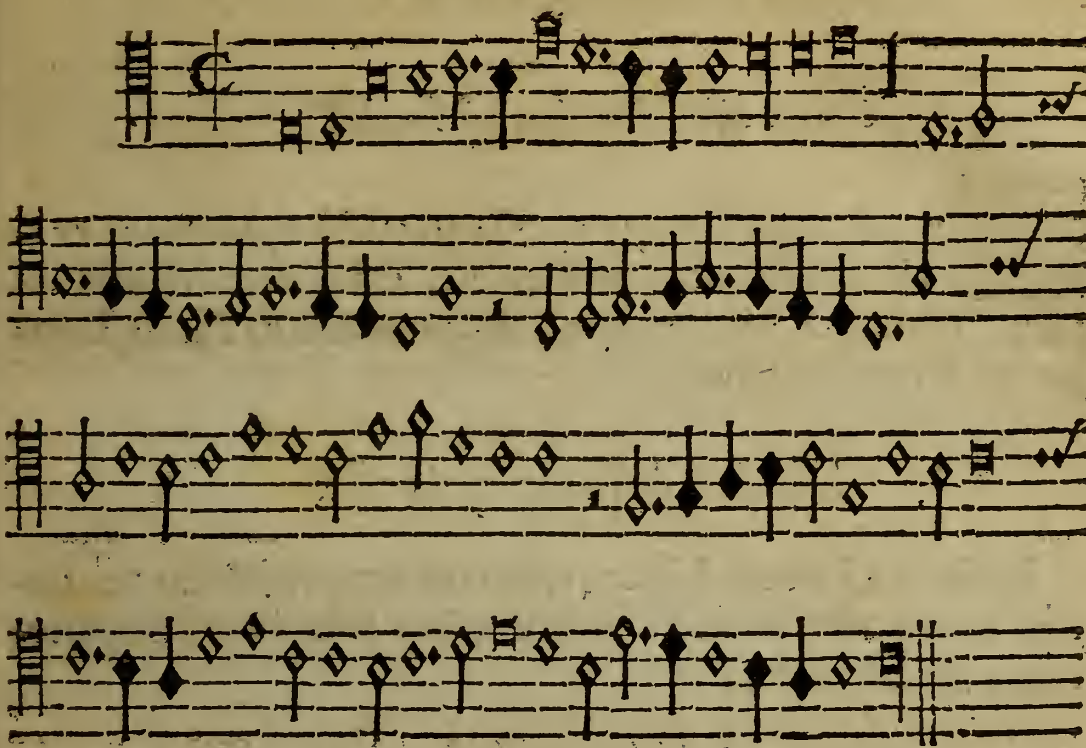
DISCANTVS.



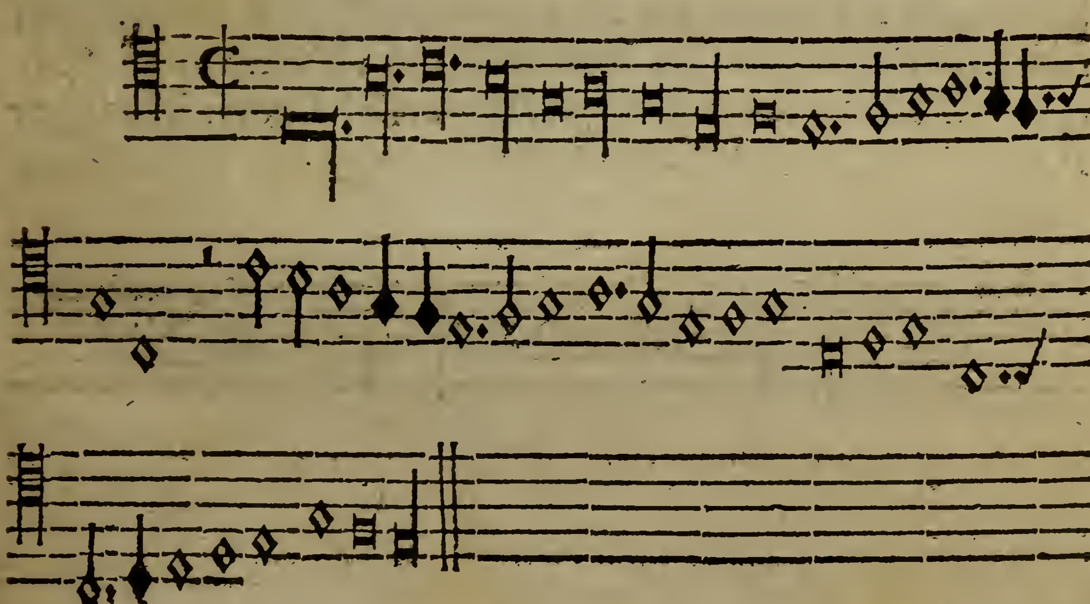
BASSVS.



ALTVS.



TENOR.



CAPVT QVARTVM
De Menſura Modi.

Quæ eſt Menſura Modi?

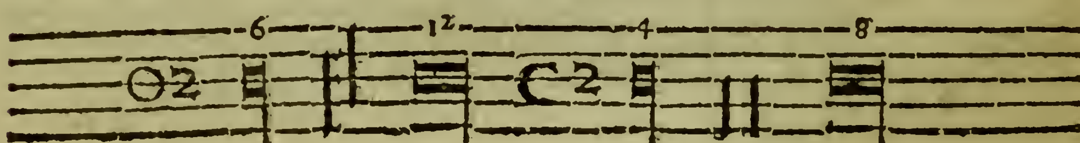
EA eſt, quæ Longis ac Maximis Notulis ſuam certam quantitatem præſcribit. Eſt autem Modus duplex. Minor & Maior. quod duabus diuerſis Notis, Longæ & Maximæ ſeruit.

Modus Minor quis eſt?

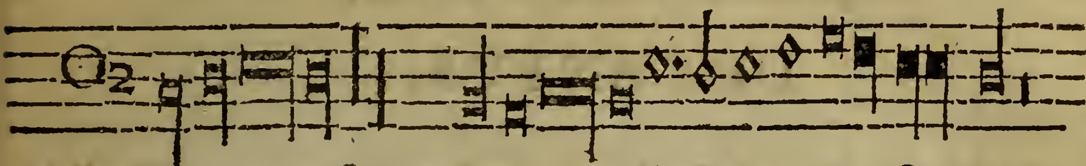
Is eſt, qui Longæ Notæ, ualorem aut perfectum, aut imperfectum adtribuit. Perfectus tribus Breuibus, Imperfectus, duabus ualet.

Quo ſigno alterutrum habere dignoſcitur?

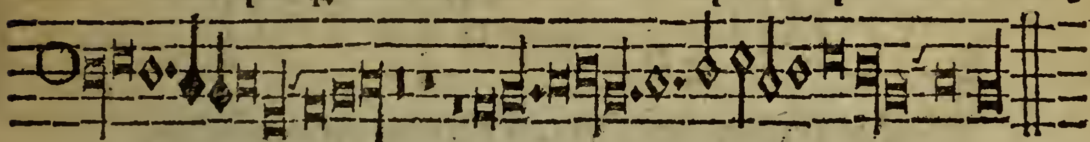
Integer circulus, numerum binarium pone adſcriptum habens O2 Perfectionis eſt argumentũ: Dimidius autem itidem cum numero C2, imperfectionis. Vetuſtiores Muſici omiſſo binario numero, pfectionẽ em̃ Minoris Modi, per Pauſas Longæ perfectæ, aut trium Longarum nigredinem innuebant.



Sequitur exemplaris conſtitutio omniũ eorũ , quæ de Longis perfectis & imperfectis ſcire uſus exigit.



Exempla pfectionis. Exẽpla imperfectionis.

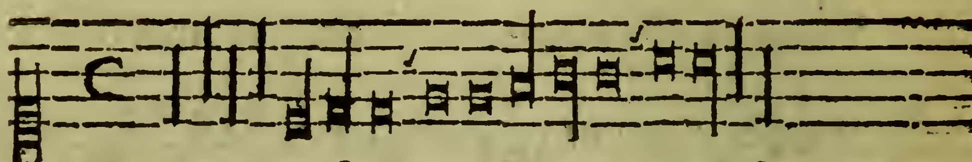


Exempla exceptionum.

Fortaſſe non abs re fuerit,hic indicare,Modorum ſignis hoc fermè peculiare eſſe,quôd ipſa ab initio præſcripta , uix unquam per aliorum graduum minora Signa ſequentia ita caſſentur,quin ad finem uſq; in ſuas Notulas,Maximas uidelicet aut Longas agant. Atq; id ita , ut tamen interim nihilominus & alijs ſequentibus Signis minoribus, ſaluũ permaneat, ſuum ius agendi in eas Notulas, quas quodq; illorum ſubditas habet. Ita in ſubiunctis,paulo poſt, ex Ghiſelino exemplis, uidere eſt , quod aliquoties Tempus per Circulorum mutationem uariat, manente tamen interim Modo. Inuenietur etiam quiddam ſimile infra in Baſſo exempli tertij Toni, in quo Modi Minoris perfecti uis, cum ſua Diminutione, per omnia alia Signa minora penetrat, aduſq; ultimum eiuſdem Modi, ſed imperfecti, ſignum. Quinetiam accurate obſeruandum eſt Cantoribus, ut conſpecto hoc Modi minoris Signo O2,diligenter expendant, ad uetuſtiorẽ ne,an recentiorem uſum ſit præſcriptũ. Nam plurimum intereſt, Tempus ne per Circulum, an Modus. Per binarium uero numerũ, Dupla ne Proportio, an Tempus imperfectum deſignetur.Nos huius uarietatis certiorẽ diſtinctionem infra in Reſolutionum tabula ponemus.

Exemplum pariter Prolationis, Temporis ac Modi Minoris.

DISCANTVS.

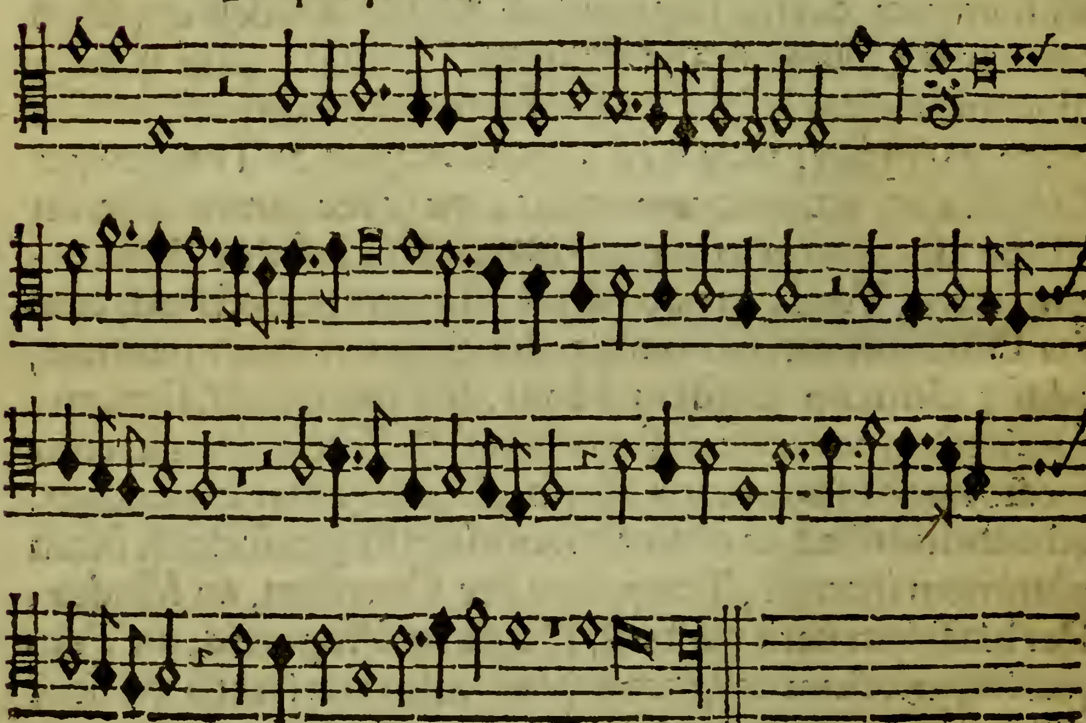


Modus Minor ꝑfectus cũ tẽpore imperfecto.

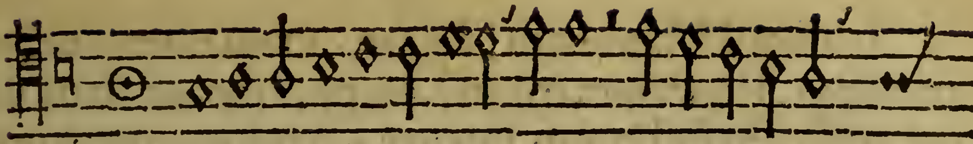
Altus.



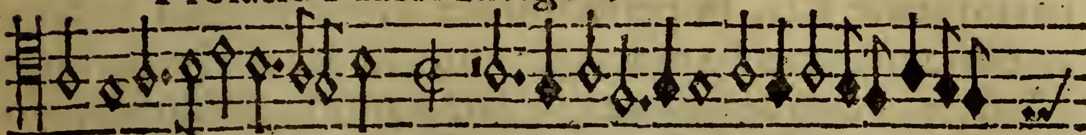
Tempus perfectum



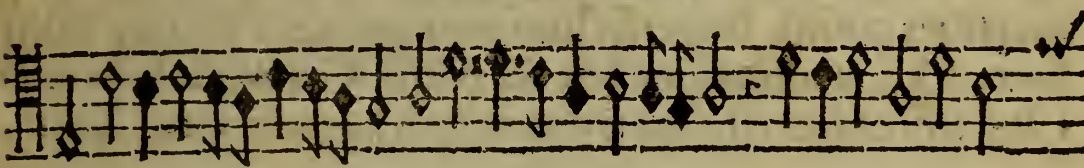
TENOR.



Prolatio Maior Integra.



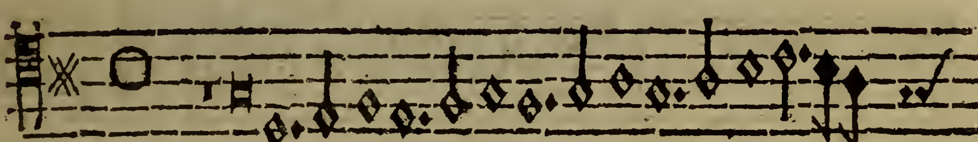
Diminuta Prolatio.

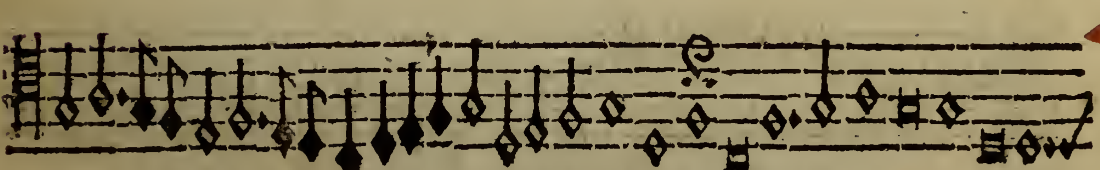


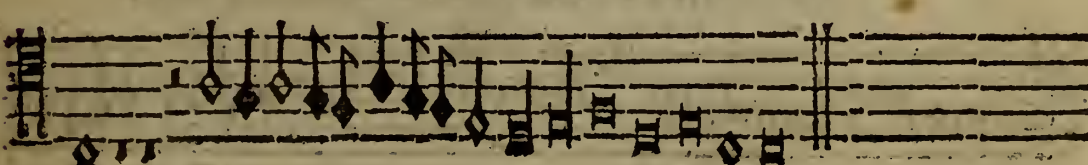


Prolatio Minor Imperfecta.

BASSVS.



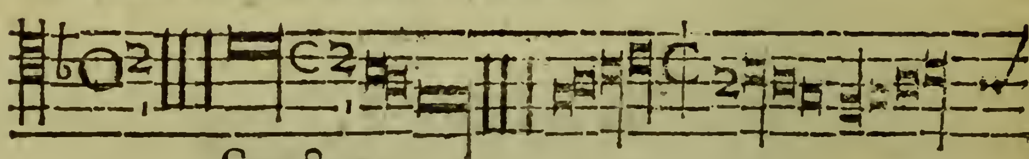




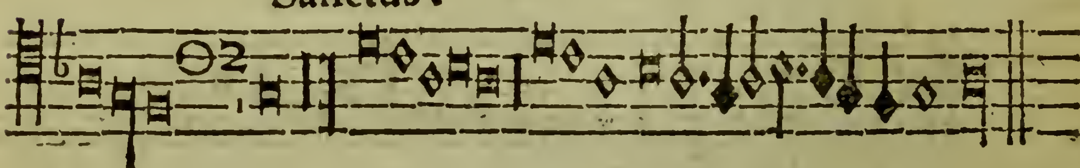
Modus Maior quis eſt?

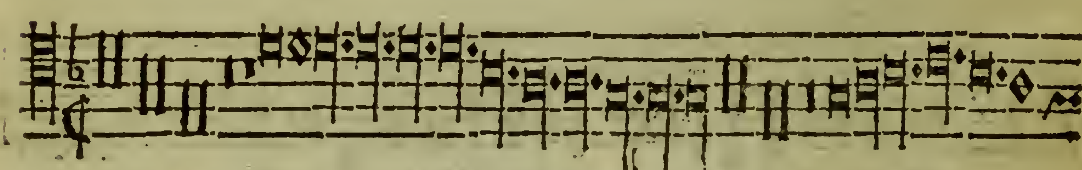
Is eſt,qui Maximam Notam,quanti cantari debeat,determinat. Perfectam tribus Longis, Imperfectam duabus inſcribit. Perfectionem integer Circulus cum numero ternario innuit, O3. Imperfectionem dimidius cum eodem ternario numero ſignificat C3. atq; id apud Recentiores Muſicos. Nam uetuſtiores, ut paulo ante indicauimus, Modum Maiorem Perfectum, tribus Pauſis Longæ Perfectæ, æqualiter poſitis, Imperfectum uero geminis ſignare ſoliti ſunt. Quemadmodum hoc in Miſſa Gratieuſa Iohannis Ghiſelini uidere eſt. Cuius duo exẽpla huc adponere libuit.

Exemplum Ghiſelini, in quo trigeminæ Pauſæ Longæ Perfectæ Modum Maiorem Perfectum ſignant. Circulus integer, Tempus Perfectum; numerus binarius, duplam Proportionem.

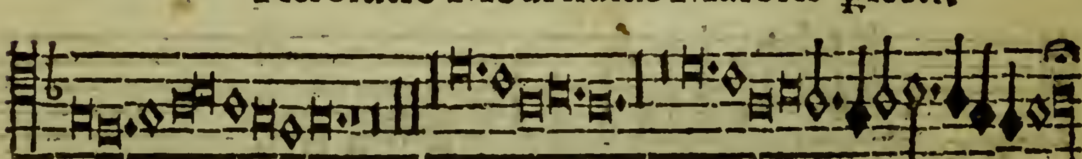


Sanctus.



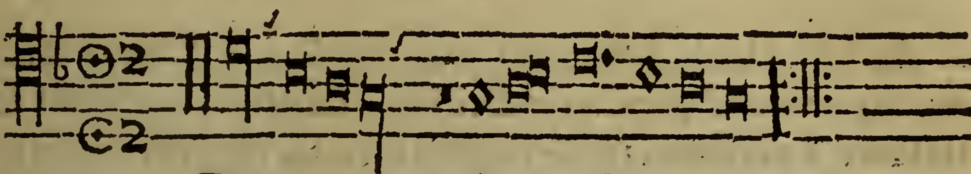


Reſolutio Modi huius Maioris ꝑfecti.

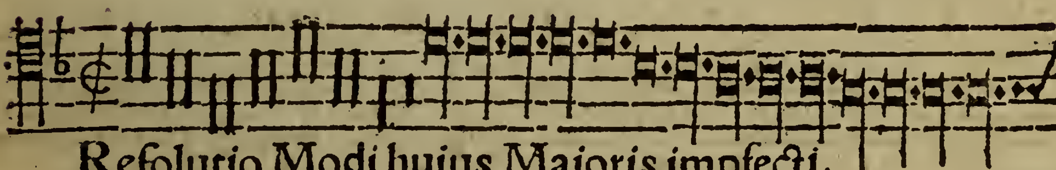


Exemplum

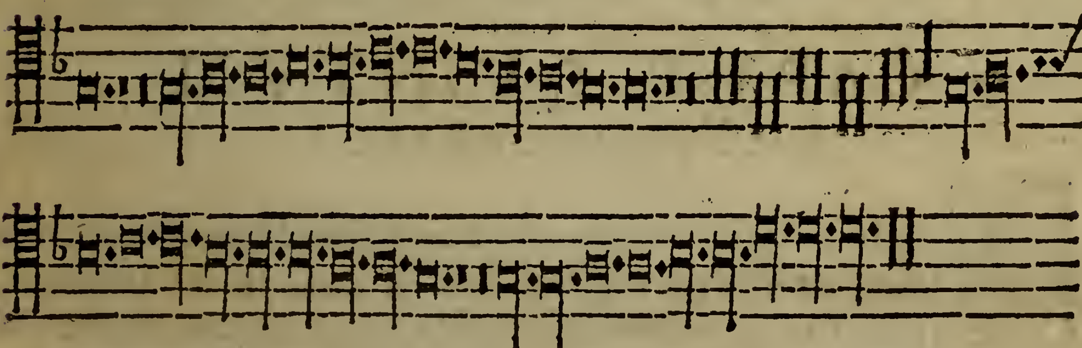
Exemplum in quo geminæ pauſæ Longæ perfectæ, Modum Maiorem imperfectum, Circulus integer Tempus perfectum, Dimidius imperfectum: Punctus, Prolationem Perfectam: binarius numerus, Proportionem Duplam indicant.



Patrem. Imperfectũ cancriſat.

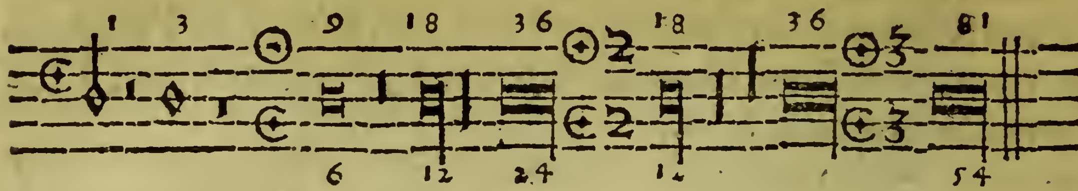


Reſolutio Modi huius Maioris impfecti.

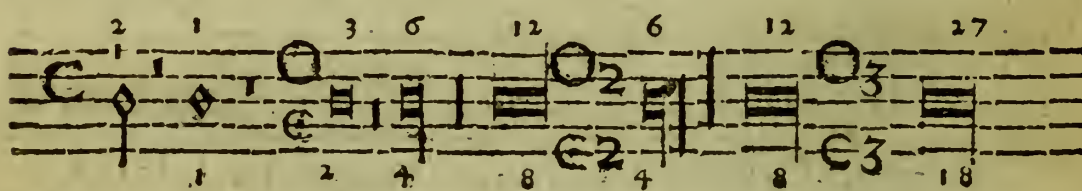


Atq; hic tandem, ni fallor, palam eſt, quâm non queat de Breuium, Longarum ac Maximarum quantitate quicq; certi iudicari, niſi ante de Prolationibus certe conſtitutum ſit. Nam uterq; Modus ſemper in ſe Tempus continet, Tempus autem nunquam abſq; alterutra Prolatione eſt, ut ita Prolatio, & Modis & Temporibus ſit communis, ut inſcripto in Circulos puncto, Maior: non ſcripto, Minor intelligatur. Quare ſi Tempori aut Modis, prolatio Maior, adſcripto punctulo, acceſſerit, aliter utiq; omnino Maiorũ Notularum quantitas habebit, quâm ſi deſit punctus: nimi-

rum ſingulis Semibreuibus, quotquot earum in illís conti- nentur, per punctum ſeſe triplicantibus.



At ſi Prolatio Minor ſit, puncto abſente, tum quotquot quæq; maior Nota Semibreues continet, totidem ſemper ualebit Tactibus, niſi Proportiones, Augmentationes, aut Diminutiones aliud cauſentur, de quibus porrò trademus.



CAPVT QVINTVM
De Proportionibus.

FAcit uulgo receptus in docendis Proportionibus uſus, ut & ego eas hic ſub priuato titulo tradam. Quas tamen ſua ipſarum natura, ſub Augmentationis & Diminutionis capita redactum iri poſtulabat. Siquidem eæ reuera nihil aliud ſunt, quâm Augmentationis & Diminutionis certæ quædam ſpecies; quod eſſentialem Notularum quantitatem, aut augeant, aut deminuant. Ita craſſe enim nobis loqui libet, qui non ullas Mathematicarum ſpeculationum argutias, ſed euidentem quandam canendi Practicam tradere inſtituimus.

Proportionum Mẽſura quænam eſt?

Ea eſt, qua duo diuerſi numeri, aut Notularum inter ſe, aut

aut Notularum & Tactuum, conferuntur. Proportio enim duarum rerum comparatione ſtatuitur, quæ ſi fuerint inter ſe per omnia æquales, æqualitatis Proportio dicitur: ſin inæquales, inæqualitatis. Nos hic æqualitatis Proportionem dicimus, ubicunq; idem numerus Tactuum & Semibreuium Notularum eſt, quemadmodum in Cantionibus templarijs, quas Chorales uocant, cernimus. At inæqualitatis eas intelligimus, in quibus alius Notularum, & alius Tactuum numerus eſt. Vtpote dum duas, tres, quatuor, aut plures Semibreues Notulas unico tactu concinimus. Aut è contra ubi duos, tres, quatuor aut plures Tactus, in ſingulas Semibreues inſumimus.

Proportiones inæqualitatis quotuplices ſunt?

Duplices. Maioris aliæ, aliæ Minoris inæqualitatis Mathematicis dicuntur. Sed quas nos hic malumus Augentes & Diminuentes uocare. nimirum ab effectu, quòd hæ Notularum ualorem ſemper adaugeant, illæ uero diminuāt.

Quibus ſignis cognoſcuntur Proportiones?

Binis numeris, perpendiculariter conſcriptis, quorum ſuperior in Dupla, Tripla, Quadrupla & ſimilibus Semibreues Notulas, inferior autem Tactus numerat. In Seſquialtera uero, & Seſquitertia uterq; numerus Notulas, neuter Tactus deſignat.

Quæ ſunt Proportiones Minoris inæqualitatis, ſiue Diminuentes?

Eæ ſunt, quæ ſuperiorem inſcriptionis numerum maiorem habent inferiore. Cuiuſmodi ſunt. Dupla $\frac{2}{1}$ Tripla $\frac{3}{1}$ Quadrupla $\frac{4}{1}$ Seſquialtera $\frac{3}{2}$ Seſquitertia $\frac{4}{3}$ & id genus aliæ. Quas nobis ideo Minuentes hic uocare libet, quod in his ſemper, plures Semibreues, paucioribus Tactibus coaptan-

aptantur, quod uere ipſarum ualorem minui eſt. Siquidem ita aliquanto minoris quamqꝫ, quàm ſingulo integro Tactu, cantari oportebit. Verum ut hæc pueri rectius percipiant, eas huius generis Proportiones, quæ uſu receptiores ſunt, ſpeciatim hic deſcribam, ſuumq́ꝫ cuiqꝫ exemplum ſubijciam. Nam quòd alioqui plurimæ aliæ apud Mathematicos numerantur, id mea hic nihil interſit, qui ſola ea tradere inſtitui, quæ uulgatior canendi uſus poſtulat.

De Proportione Dupla.

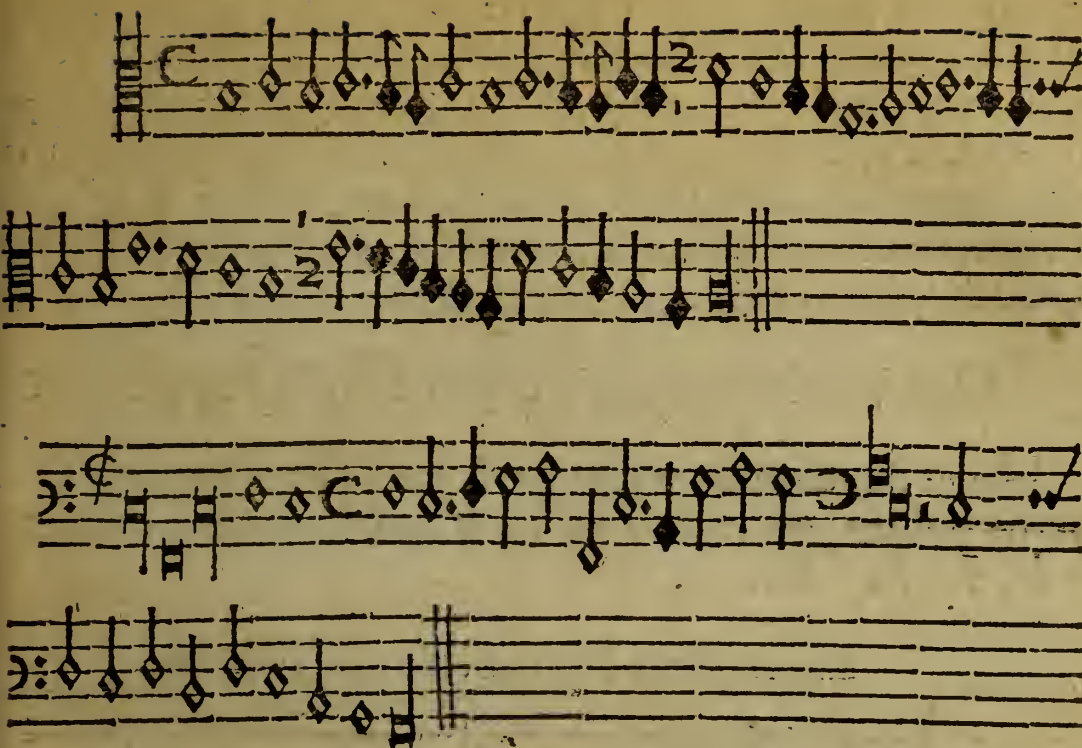
Quæ eſt Proportio Dupla?

Ea eſt, quæ omnis generis Notulis ac Pauſis dimidium ſui ualoris adimit. Vt ita per eam duæ eiuſdem ſpeciei Notulæ non pluris ualeant, quàm aliàs earundem una ſolebat. Hoc ergo eſt, cur nos Minuentem uocemus, quòd ea ex Longa Breuem: ex Breui Semibreuem: ex Semibreui Minimam faciat. Dupla autem dicitur reſpectu integræ Semibreuis Notulæ, quod unicæ duas æquiualere faciat.

Quam habet Notionem?

Habet binos numeros, tranſuerſe conſcriptos, quorum ſuperior inferiorem bis contineat, ita nihil minutiarum reliquum fiat: uelut in his adiunctis numerorum compoſitionibus cernere eſt: $\frac{2}{1}$. $\frac{4}{2}$. $\frac{6}{3}$. $\frac{12}{6}$. Quinetiam ſciant pueri quoties medios circulos uirgula interſecat, Φ ₵ : aut numerus binarius, non diſſectos ponè excipit O2 C2: aut dimidiorum cauedo ſiniſtrorſum ſpectat Ɔ, ſemper Proportionem Duplam ſignificari.

Exemplum Proportionis Duplæ.



Quid uero quod numeri inſcriptitij Proportionū, nō ita multo poſt, inuerſo ordine ponuntur?

Hoc quoties in quibuſcꝫ Proportionibus ita fit, ſemper eaſdem in eo loco ceſſare, Notulasqꝫ ſequentes, rurſum ex primo ſigno, quod ante Proportionis inſcriptionem fuerat, cenſendas eſſe indicat. Niſi fiat, ut aliud ſignum ab alio, aut alia Proportio ab alia excipiatur. Tum enim nihil opus eſt, pro caſſanda Proportione numeros inuertere, dum non ad ſigna præterita rediri, ſed ad porrò inſtantia concedi oporteat. Id quod infra in ſeptimo Reſolutionum capite clariſsime cernetur.

De Tripla Proportione.

Quæ eſt Proportio Tripla?

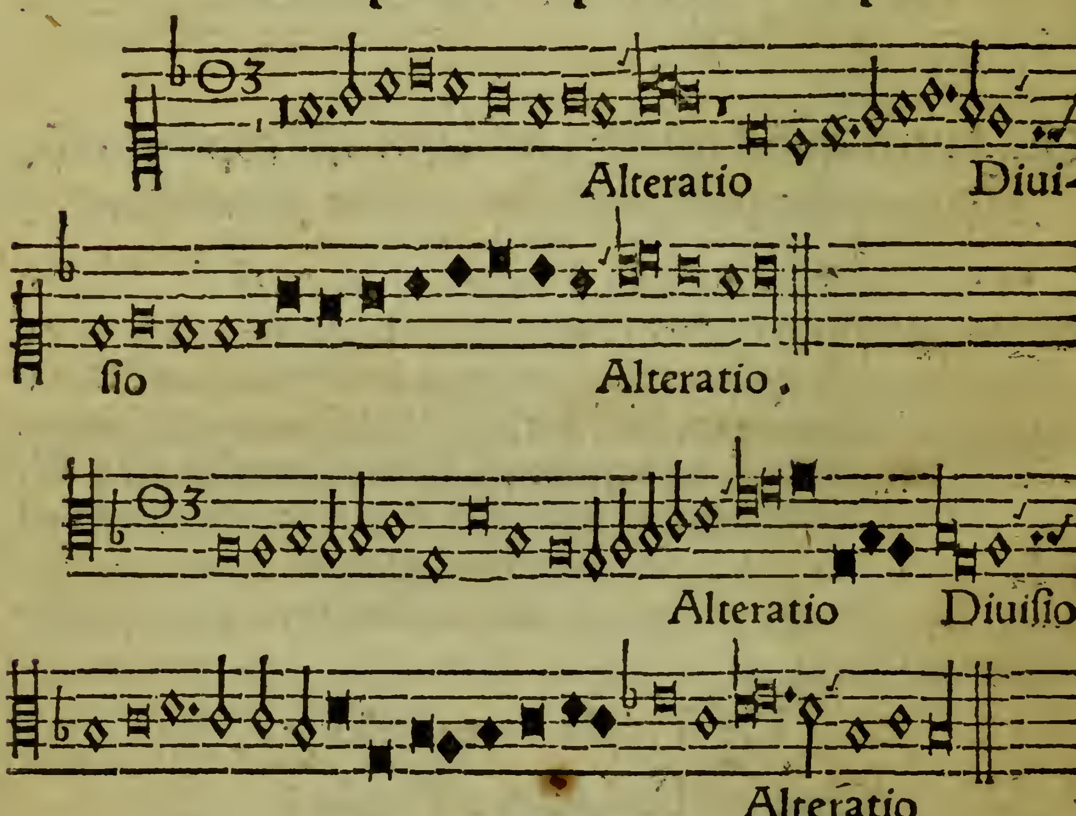
Ea eſt, in qua Breuis perfecta, aut tres Semibreues, uni-

us integræ Semibreuis Tactui adaptantur. Relinquitur itaq; hic Semibreui tertia tãtum pars ſui eſſentialis ualoris. Breuem perfectam autem dicimus ideo, quia omnia, quæ ſupra de Tẽporis perfectione & imperfectione, item de puncto Alterationis & Diuiſionis dicta ſunt, eadem & in hac Proportione locum habent, neceſſarioq; obſeruanda ſunt, quod & ipſa per terniones perpetuo demetienda ſit.

Quam habet inſcriptionem Tripla Proportio?

Habet duos numeros tranſuerſe conſcriptos, quorum ſuperne poſitus, inferiorem ter in ſe contineat, hoc modo: $\frac{3}{1}$ $\frac{6}{2}$ $\frac{9}{3}$. &c.

Exemplum Proportionis Triplæ.



De Quadrupla Proportione.

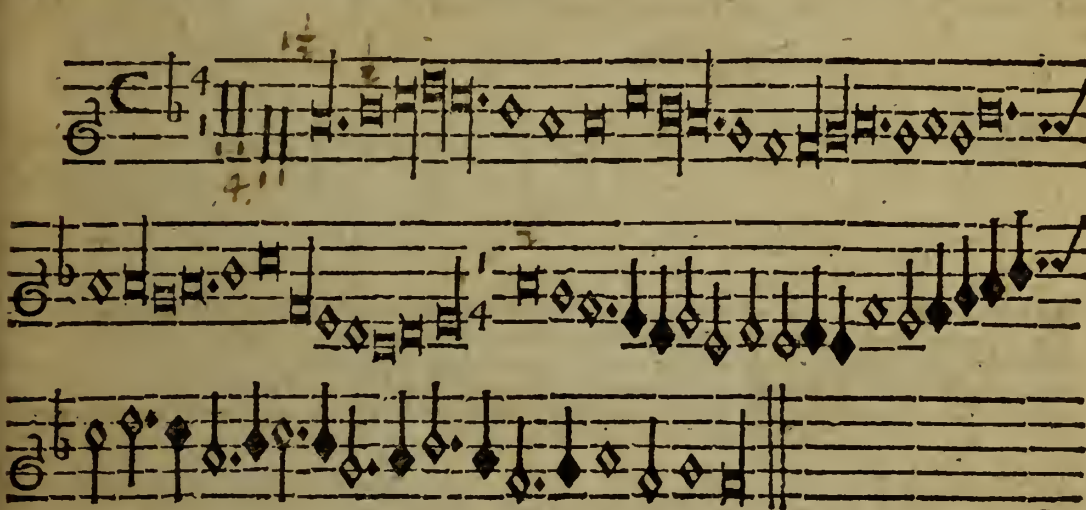
Quæ

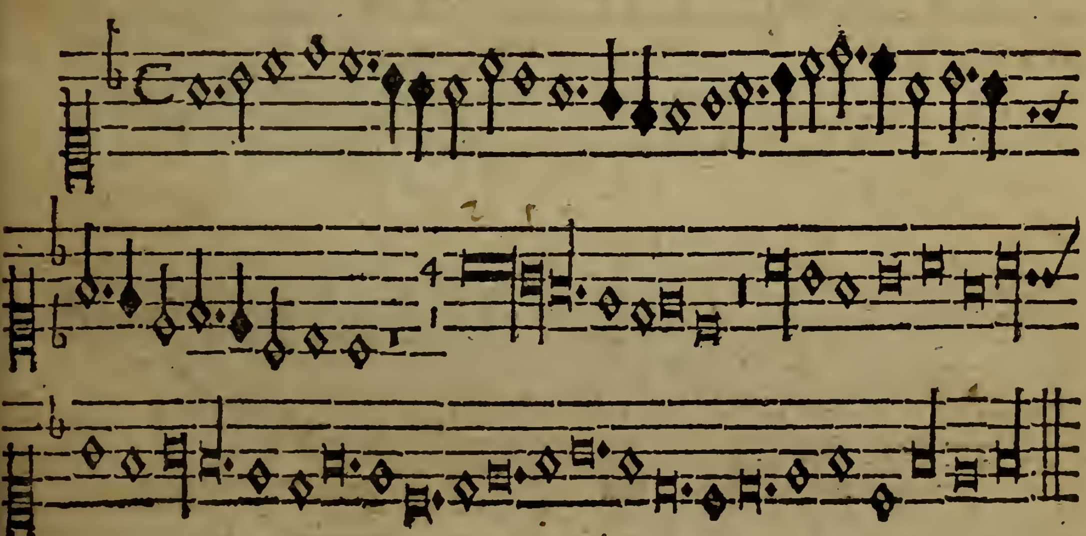
Quæ eſt Proportio Quadrupla?

Ea eſt, in qua quatuor Semibreues uni Tactui accinuntur. Hoc eſt, in qua quæq; Notulæ quartam tantum partem ſui eſſentialis ualoris retinent.

Quadrupla Proportio quam habet Notionem?

Habet & ipſa duos Numeros tranſuerſe conſcriptos, ſed quorũ ſuperior inferiorẽ quater cõtineat ita, $\frac{4}{1}$ $\frac{8}{2}$ $\frac{12}{3}$. &c.





De Proportione Seſquialtera.

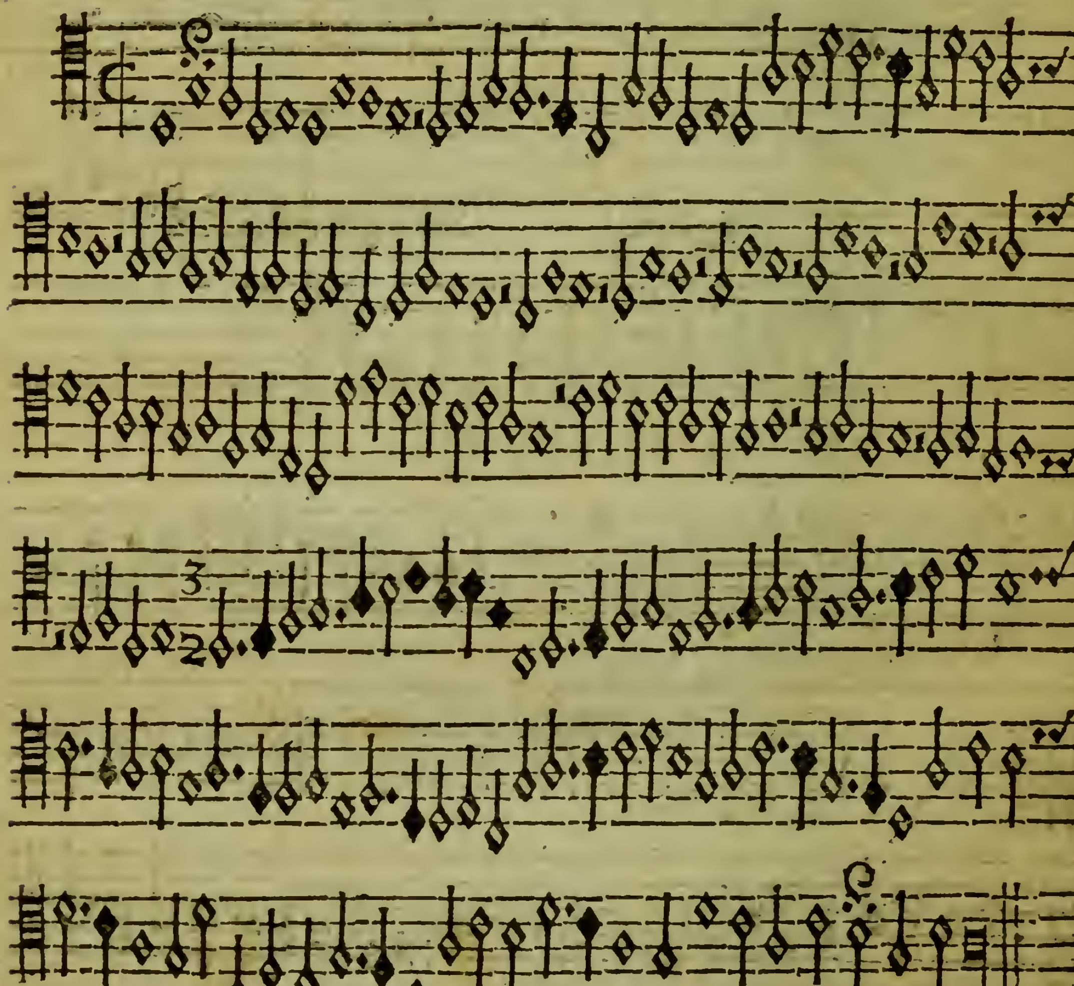
Quæ eſt Proportio Seſquialtera?

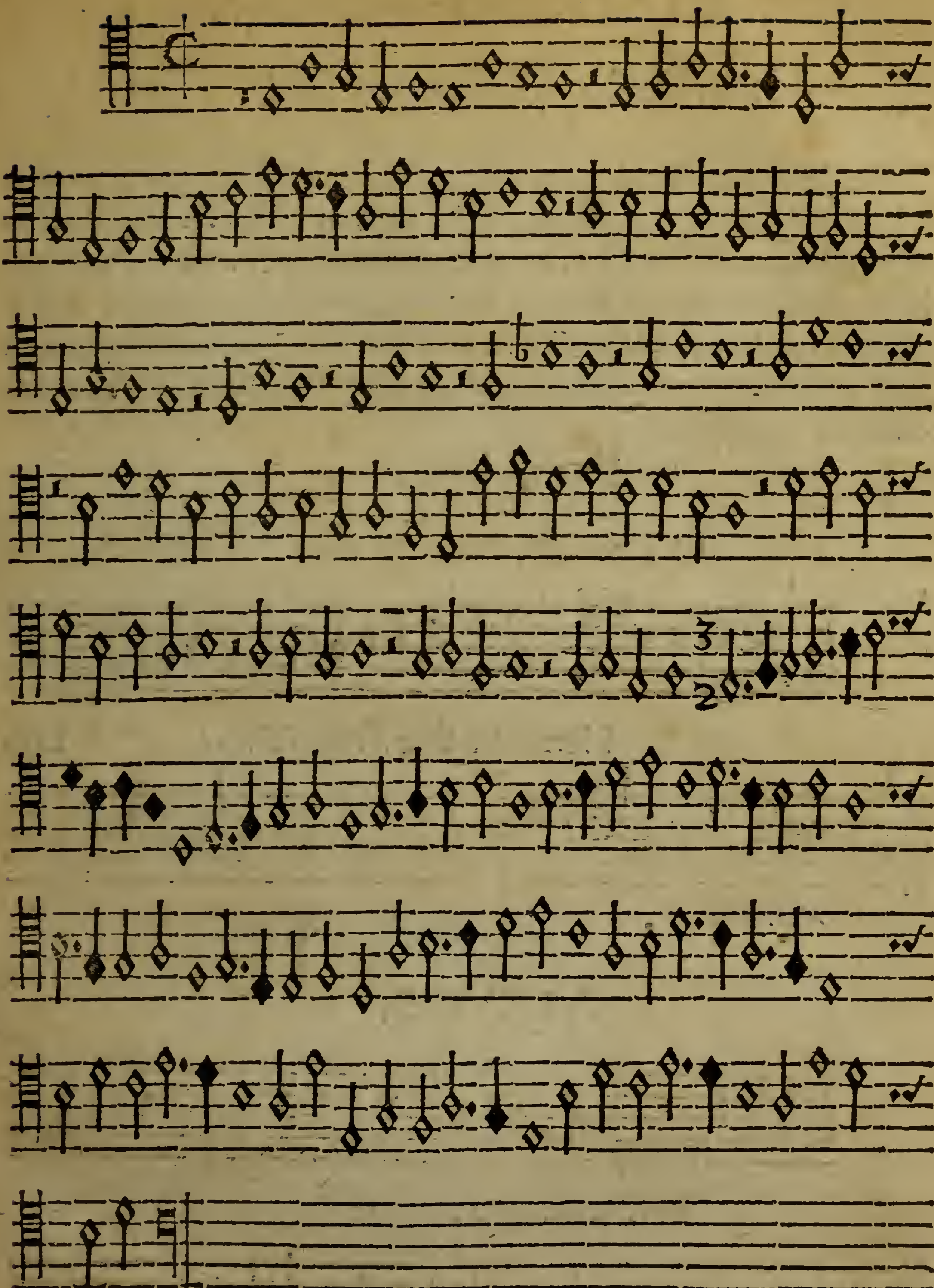
Ea eſt in qua tres Minimæ, aut Semibreuis & Minima uni Tactui accinuntur.

Quod habet inſcriptionis ſignum?

Habet itidem duos numeros, tranſuerſe conſcriptos, quorum ſuperior ſeſqui inferiorem cōtinet, ita: $\frac{3}{2}$ $\frac{6}{4}$ $\frac{9}{6}$ $\frac{12}{8}$ &c.

Exemplum. Fuga duorum. Ioſquin.





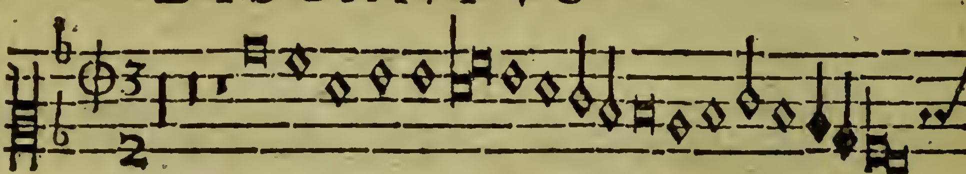
De Hemiolia Proportione.

Hemiolia Proportio quæ eſt?

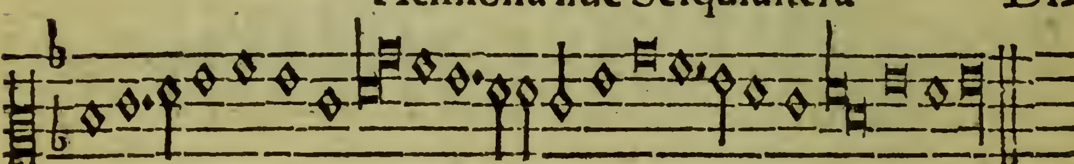
Eadem eſt planè cum Seſquialtera, idem ipſum enim Græcis ἡμιόλιον ſignificat. Cur autem hanc ab illa diſtinctam uoluerint Muſici, nihil equidem firmi uideo. Niſi forte hoc nigror Notularum effecerit, quo ſolo ea fermè abſq; alijs ſignis Proportionalibus in Tempore, tres Semibreues: In Prolatione tres Minimas ſingulis Tactibus accommodandas ſignificat.

Exemplum.

DISCANTVS.

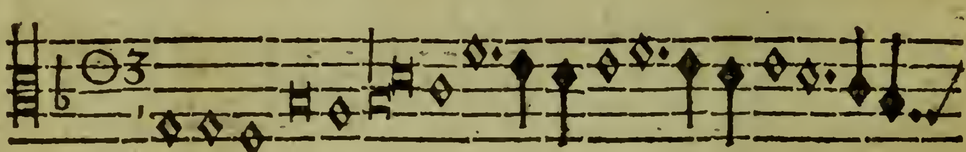


Hemiolia ſiue Seſquialtera Di-

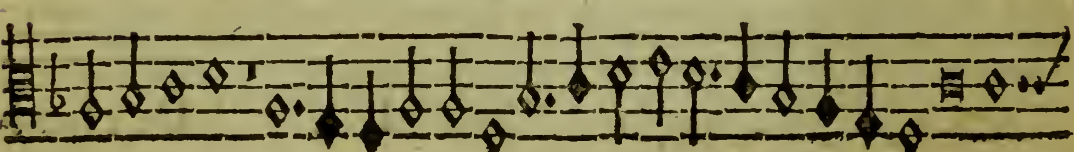


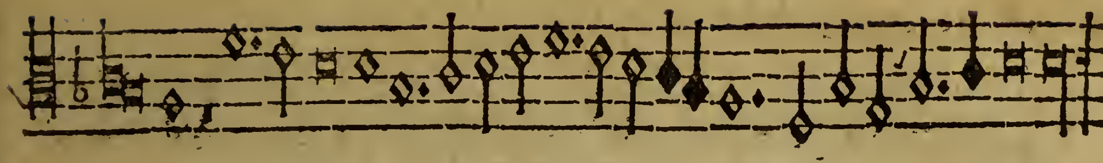
minuta.

ALTVS,

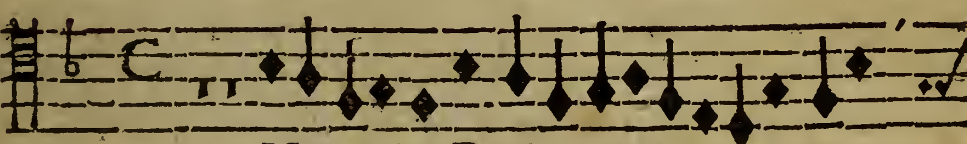


Tripla integra.





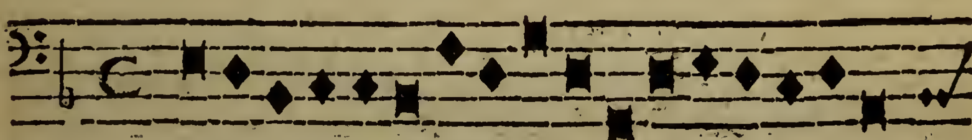
TENOR.



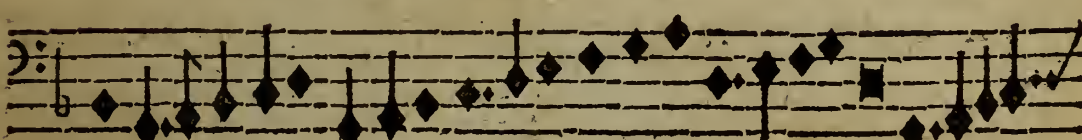
Hemiolia Prolationis.



BASSVS.



Hemiolia Temporis.

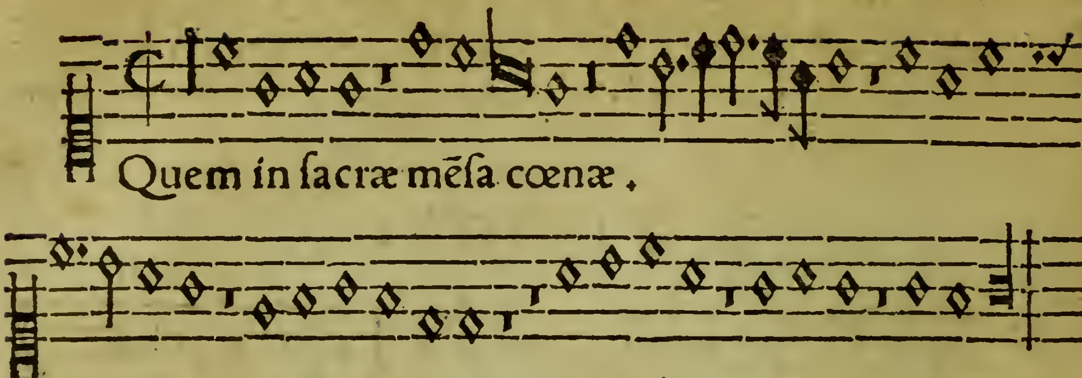




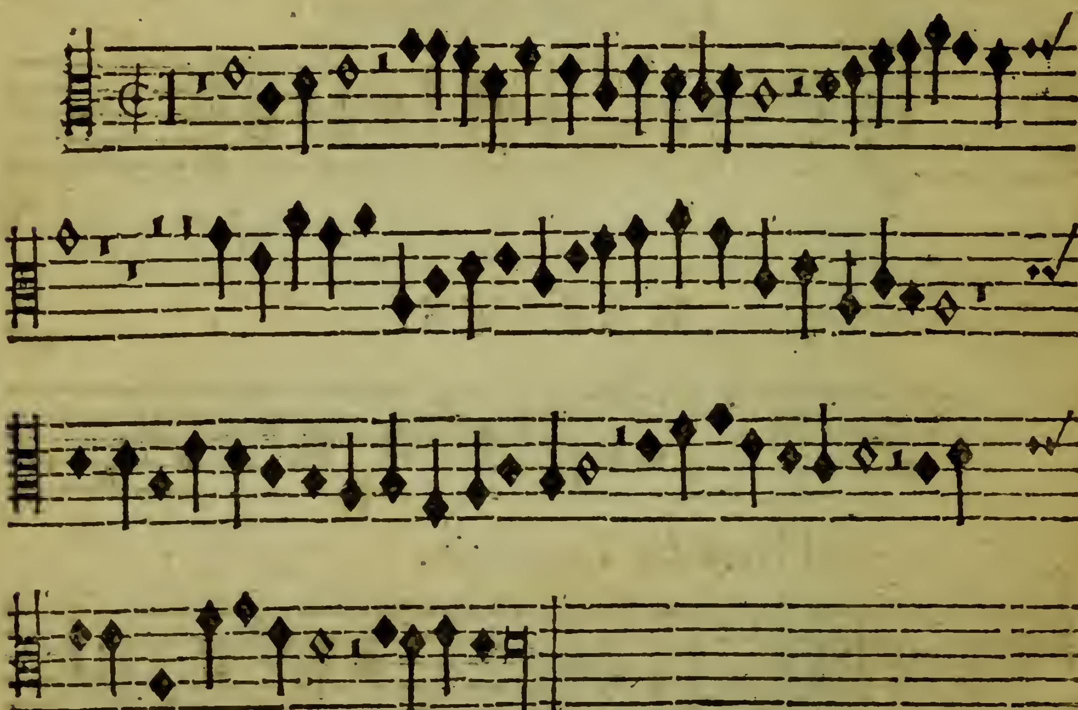
Sequitur alia Hemiolia Prolationis, ſed diminuta, cui Diſcantus, & ipſe Diminutus, per Duplam Proportionem concinitur. ἄδηλος,

Quem

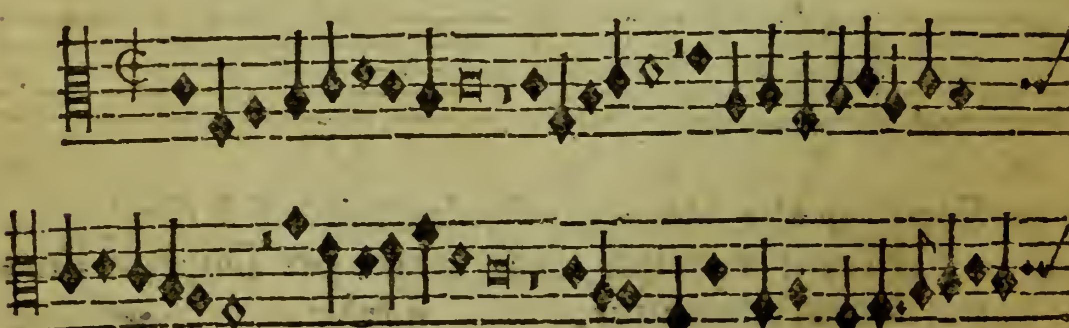
DISCANTVS.

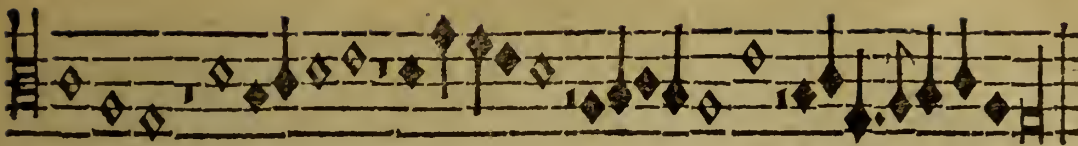


ALTVS.

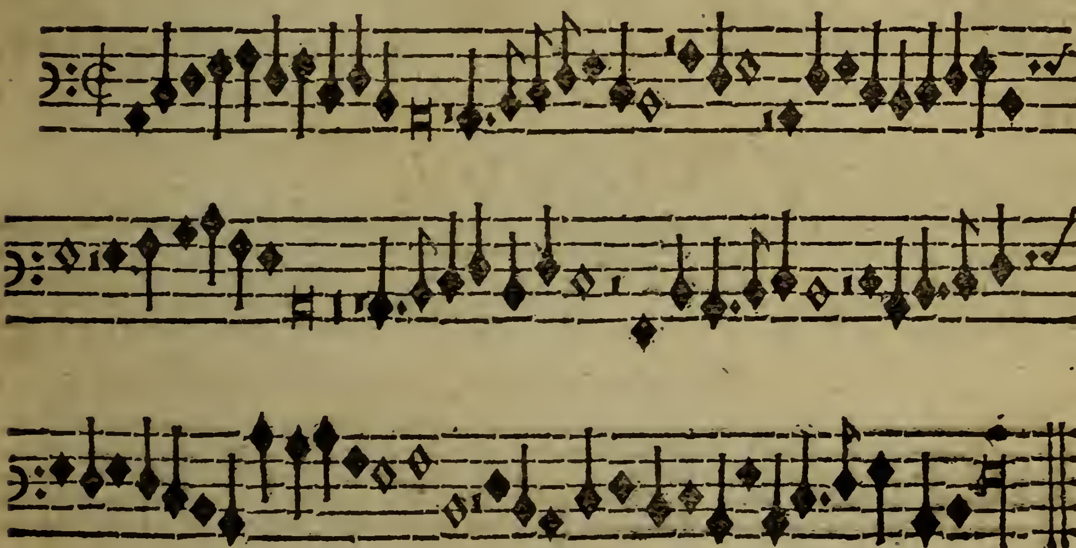


TENOR.





BASSVS.



Quæ eſt Proportio Seſquitertia?

Ea eſt, in qua quatuor Notulæ eiuſdem ſpeciei pro tribus canuntur, Ita, ut ſingulis, quarta pars ſui ualoris decidatur. Quod quidem in Maximis, Longis & Breuibus facile fit. Sed in Semibreuibus difficilius, in Minimis uero, Semiminimis ac Fuſis, omnium difficilime.

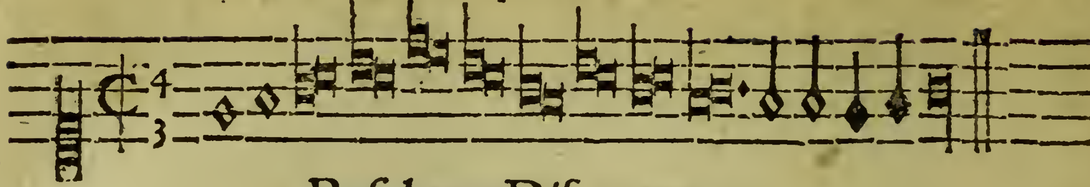
Quibus ſignis cognoſcitur Seſquitertia?

Numeris duobus, quorum ſuperior inferiorem ſemel integrum, & inſuper tertiam eius partem continet, ut ſunt,

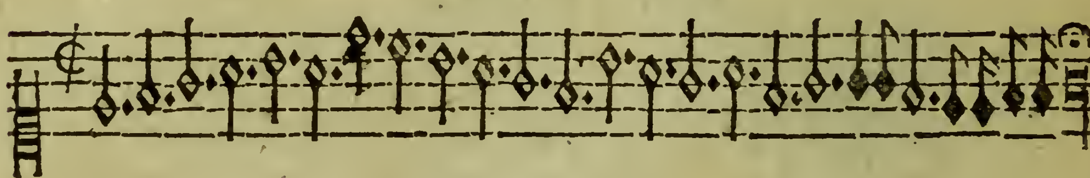
$\frac{4}{3}$ $\frac{8}{6}$ $\frac{12}{9}$ $\frac{16}{1}$

Exemplum.

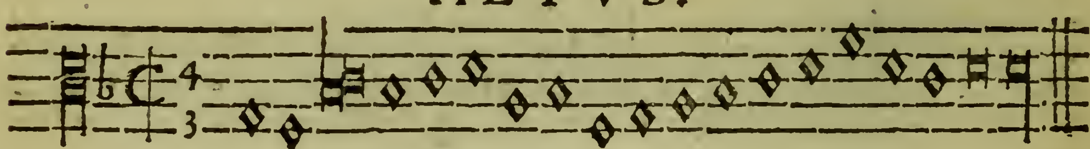
Diſcantus Seſquitertiæ.



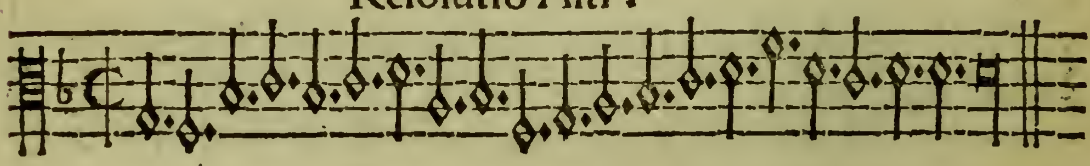
Reſolutus Diſcantus.



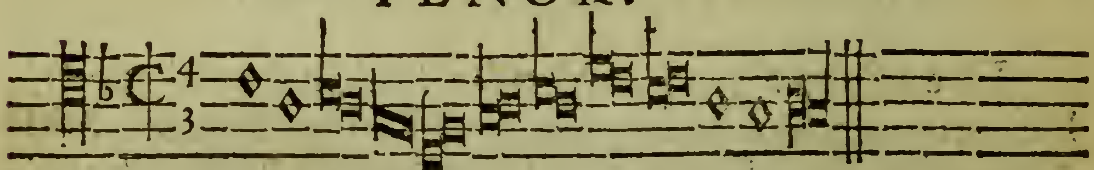
ALTVS.



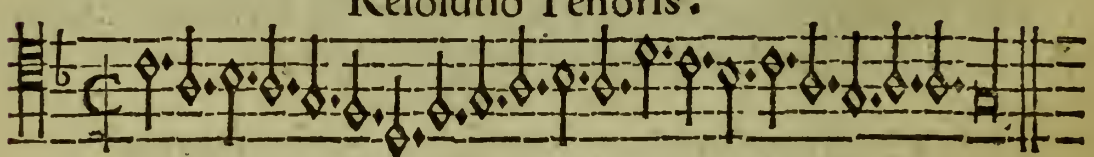
Reſolutio Alti.



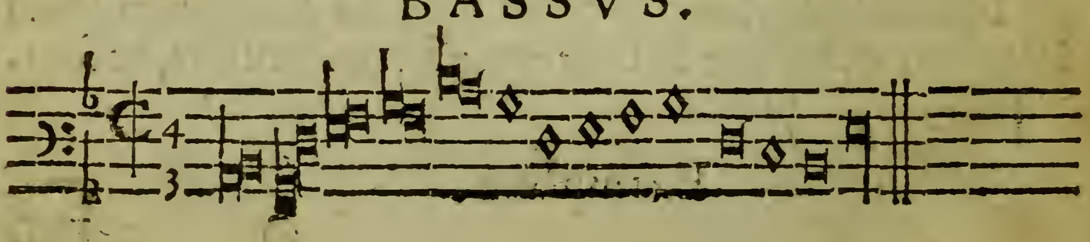
TENOR.



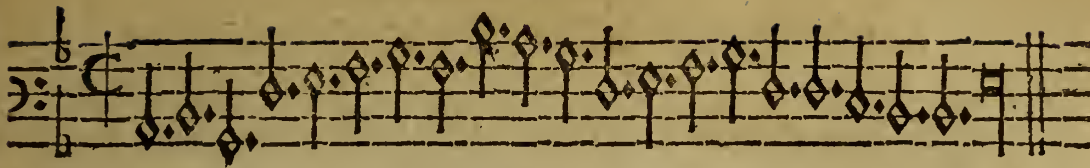
Reſolutio Tenoris.



BASSVS.



Reſolutio Baſsi.



Tot fermê Proportiones ex Diminuentibus ſunt, quorũ receptior uſus in uulgatis probatiſsimorum Muſicorum cantionibus exiſtit. & quas præ cæteris pernoſcere maius operæ precium eſſe autumamus. Cæteras ideo hic conſultum uidetur omitti, quôd non tam ad canendi uſum, quâm Mathematicum acumen faciant. Nam de multiplicibus ſuperparticularibus ac ſuperpartientibus &c. multo facilius eſt numerorum rationem indicare, quâm ualorem Notularum cantando præſtare, facileq́ꝫ crediderim eos, qui talia exempla componunt, ipſos cantare uix potuiſſe, id quod alios ita docere uoluerunt.

Quæ ſunt Proportiones Maioris inæqualitatis?

Eæ ſunt, quæ principalem geminorum numerorum inſcriptionem ita habent, ut ſemper numerus ſuperior quantitate ſuperetur ab inferiore. qualiter fit in Subdupla $\frac{1}{2}$, Subtripla $\frac{1}{3}$, Subquadrupla $\frac{1}{4}$, & ſic deinceps. Sed de his omnibus, quotæ quæqꝫ ſunt, unica Regula ita docet. In harum quaqꝫ Notulas & Pauſas toties in ſeſe multiplicandas eſſe, quoties ſuperiorem numerũ inferior continet. Ita Subdupla omnes Notas & Pauſas duplicat, Subtripla triplicat, Subquadrupla quadruplicat. &c. Res ipſa per ſe facilis eſt intellectu, quare non tam uerbis quàm exemplis opus habet. Exempla infra in Augmentatione reperientur.

Hæc ſatis ſunto, de utroqꝫ genere Augentium & Diminuentium Proportionum tradidiſſe, quatenus receptior canendi uſus neceſſario exigit. Quæ & pueris tanto diligentius obſeruanda erunt, quòd longe maxima pars totius Augmentationis & Diminutionis ex his promanat.

CAPVT SEXTVM
De Augmentatione & Diminutione.

FRequẽter uſu uenit in probatis Cantilenis, ut Notularũ & Pauſarũ eſſentialis ualor, ꝑ alia ſigna alijs oppoſita, aut augeatur aut diminuatur. Eſt autem eſſentialis ualor Notularum, quo ſingulæ Semibreues, ſingulos Tactus ſub his ſignis, O C perficiunt. Vnde ſi unicæ Semibreui duos, tres, aut quatuor tactus inſumimus, auctam dicimus: ſi uero unico tactui duas, tres, quatuor aut plures Semibreues adaptamus, Diminutas uocamus. Duæ autem potiſsimum ſunt Regulæ, per quas quicquid in uarietate ſignorum hactenus impedimenti fuit multis, fœliciſsime expeditur.

Prima.

In omnis generis Cantionibus, quod ad ueram artem pertinet, non niſi unicum adeoq́ ſimpliciſsimum modum Tactuum obſeruandum eſſe.

Altera.

Omnia cantionum ac Proportionum quantumlibet diuerſa ſigna, tum Augentia tum Diminuentia, ad eſſentialem Semibreuis Notulæ ualorem, tanquam totius Proportionabilitatis baſim, referri oportere.

De Augmentatione.
Quid eſt Augmentatio?

Eſt incrementũ, Notulis ex certis ſignis aut Canonibus ultra cõmunem ac eſſentialem ipſarum ualorem, accedens. Ea tribus ferè modis ſignificatur.

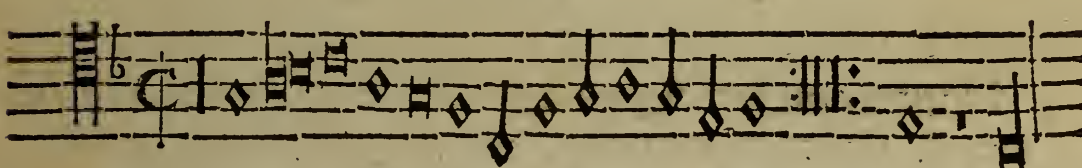
Primo per Prolationem Maiorem unius uocis, aliarũ uo-cum minori Prolationi oppoſitam. ⊙ O C. Ita enim per puncti inſcriptionem Semibreuis perfecta tribus Tactibus ualet, Imperfecta duobus, Minima unico. Exempla in Re-ſolutione infra ponentur.

Secundo, per principaliter præſcriptas Proportiones Mi noris inæqualitatis, quas Augẽtes nos uocamus, id eſt, qua rum numerus ſuperior, minor eſt inferiore: Cuiuſmodi ſunt, Subdupla, $\frac{1}{2}$: Subtripla, $\frac{1}{3}$: Subquadrupla, $\frac{1}{4}$: & id genus cæteræ. Sub harum inſcriptionibus, uniuerſæ Notulæ, ac Pauſæ ſequentes, toties in ſeſe multiplicantur, quoties infe-rior numerus ſuperiorem continet.

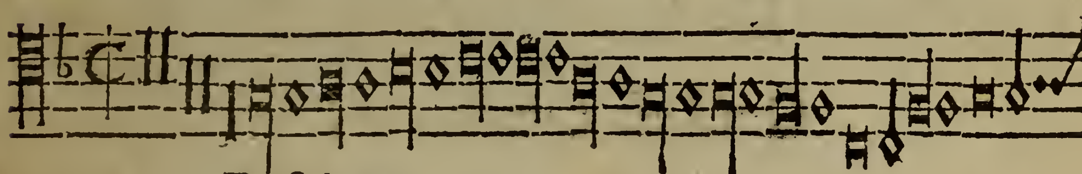
Tertio, per Canones adſcriptos, qui incrementum Du-pli, Tripli, aut quadrupli &c. indicant.

Exemplum in Ie ne demande Oberti.

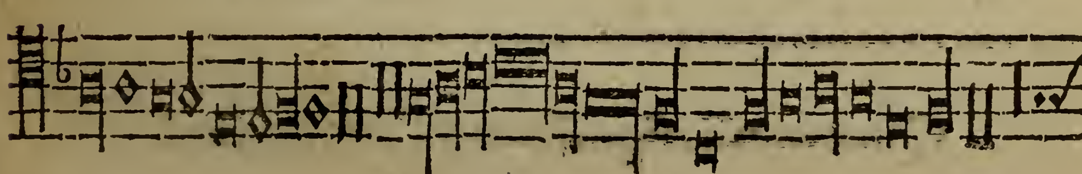
Qui tollis

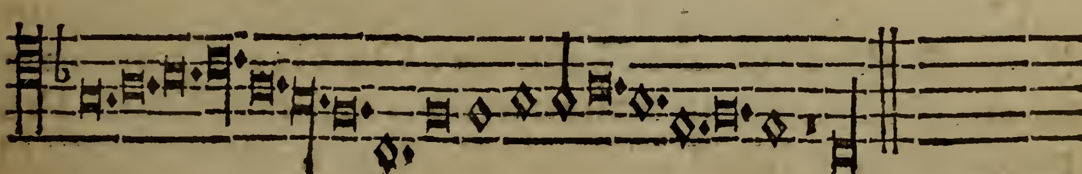


Canon. Primo creſcat per $\frac{1}{5}$ Secũdo per $\frac{1}{4}$ Tertio ꝑ $\frac{1}{2}$.



Reſolutio.





Itaq; quicquid ad ſigna, & Proportiones Augmentationis pertinet, id breuiter ex ſubiecta figura pueri ediſcere poterunt. Imò hac figura utantur pro certiſsima regula in reſoluendis Augmentationum Notulis: ut infra in ſeptimo capite docebimus.

AVGMENtatio inſcripta p̄	Signa		
	⊙3, Ͼ3, ⊙, Ͼ	Triplicat omnes Perfectas Notulas ac Pauſas, Imperfectas duplicat, alteratas quadruplicat.	
	$\frac{1}{2}$	Duplicat	Omnes Notulas ac Pauſas, nullis exceptis
	$\frac{1}{3}$	Triplicat	
	$\frac{1}{4}$	Quadruplicat	
	$\frac{1}{5}$	Quintuplicat	

Horum omnium ſignorum in ſequenti capite plura exempla, unà cum reſolutionibus ſuis, reperient pueri.

De diminutione.

Quid eſt Diminutio?

Eſt deciſio eſſentialis ualoris Notularum, ac Pauſarum, itidem ex certis ſignis aut Canonibus accidens.

Quot modis ſignificatur Diminutio?

Quatuor. Primo per numerum binarium Circulis, aut Semicirculis ita ponè adſcriptum, O2 C2. Quanquam ego quaſi ſubſcriptum malim: ut ita is numerus Duplæ Proportionis, non Modi Minoris, ſit. Quemadmodum & in

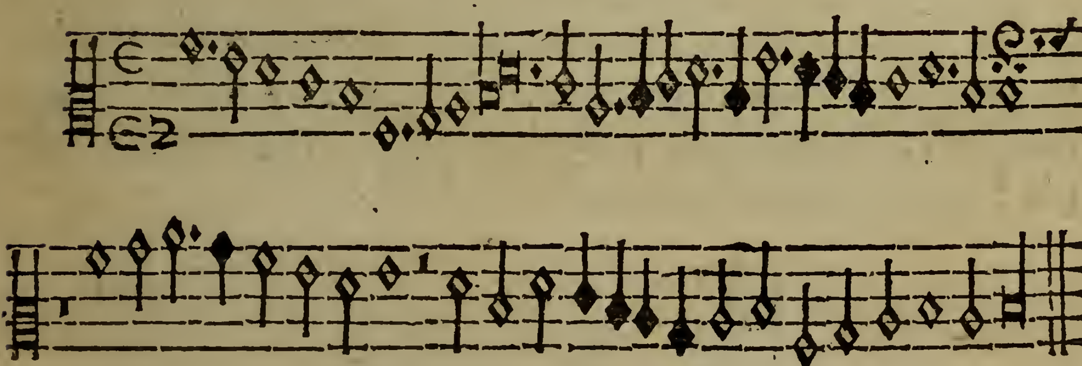
Tripla

Tripla Proportione ſignanda, Circulo ternionem nõ æque adſcribimus, ſed oblique ſubſcribimus: idq; ideo, ut non Modum Maiorem, ſed proportionem Triplam ſignificari ſciamus.

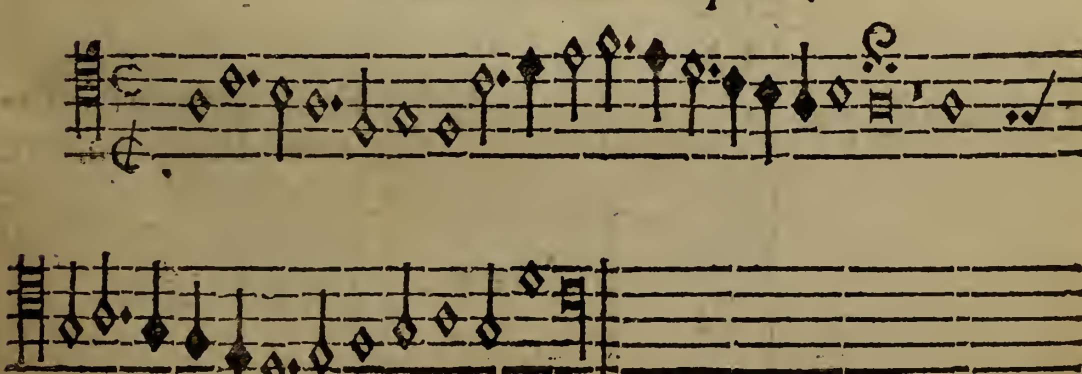
Altero modo ſignificatur Diminutio, per uirgulam medios Circulos, aut ſemicirculos ita diſſecantẽ, ⦶ ₵ ⦶ ₵.

Tertio, per Hemiciclum ita inuerſum, Ɔ, His ergo tribus modis pariter, omnibus Notulis dimidium adimitur eius ualoris, quem aliàs extra Diminutionem habere ſolebant. Vt Semibreuis Notula tantum dimidio Tactu, Breuis imperfecta integro, Longa duobus ualeat. Quod exempla ſubſcripta monſtrant.

Exemplum primi Modi per C cum C2.
Duo in unum Ioſquini.

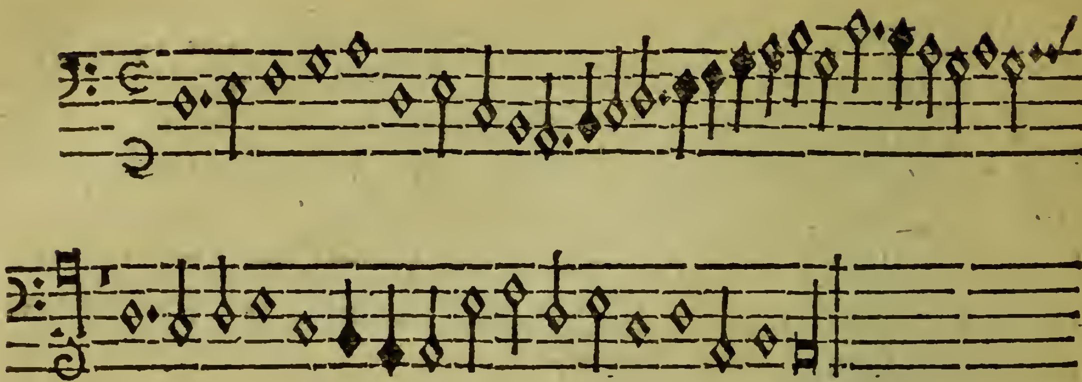


Exemplum Secundi Modi, per C cum ₵.
Duo in unum Ioſquini.



Exemplũ

Exemplum Tertij Modi, per C cum Ɔ
Duo in unum Ioſquini.



Quarto ſignatur Diminutio, per omnis generis Proportiones, ſuperiorem numerum maiorem habentibus inferiore, puta Maioris inæqualitatis, quas Diminuentes, ob hoc ipſum, quòd eſſentialem ualorem Notularum diminuant, ſupra uocare libuit. Sunt autem Dupla $\frac{2}{1}$: Tripla $\frac{3}{1}$: Quadrupla $\frac{4}{1}$: Seſquialtera $\frac{3}{2}$ & id genus aliæ, Quarum exempla è quinto capite huc reuocanda ſunt.

Diminutio per:
- Φ3, ₵3, ⊙2, Є 2, O2, C2, Φ, ₵, Ɔ — Dimidia
- $\frac{2}{1}$, O3, C3, $\frac{3}{1}$ — Tertia
- $\frac{4}{1}$ — Quarta

Parte omnes Notulas ac Pauſas ualere facit, eiꝰ ualoris, quē aliàs abſq; Diminutione habebant.

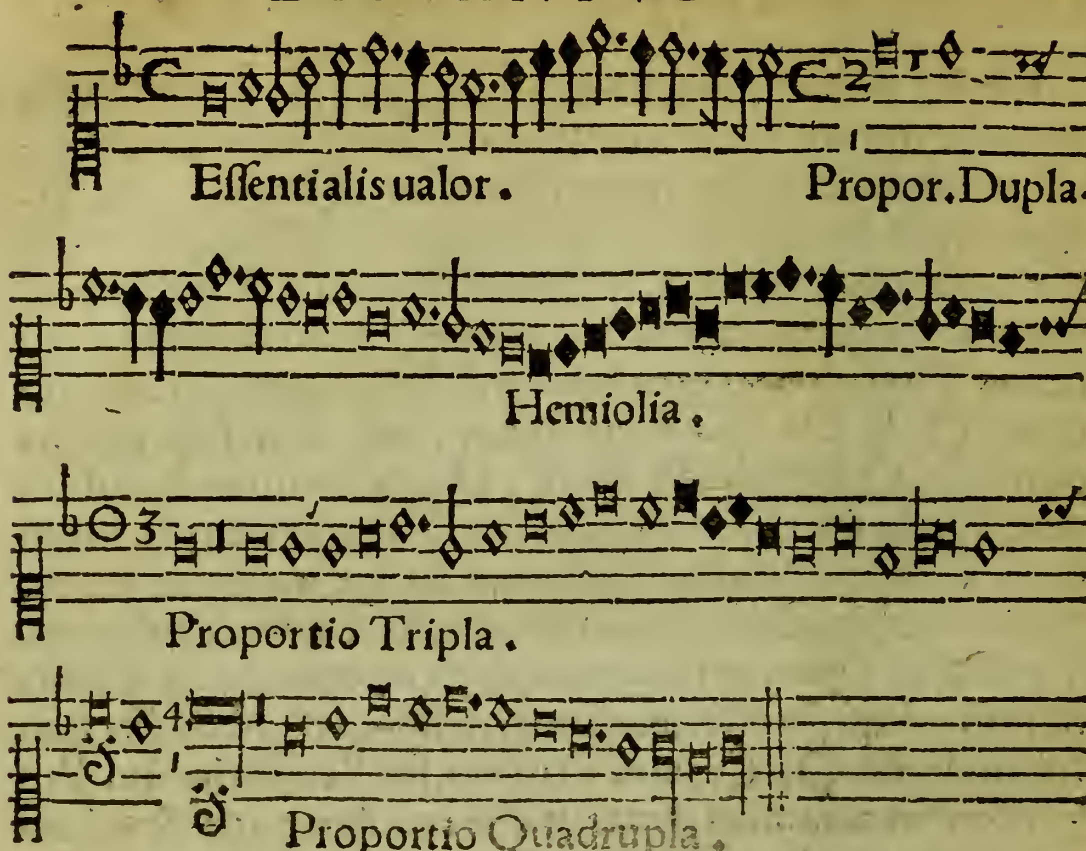
De Duplici Diminutione.

Eſt & Diminutionis Diminutio, qua ante ſemel diminutus ualor iterum diminuitur. ut ita & dimidiæ partis dimidium tantum remaneat. huius ſigna ſunt, ⌽2, ₵2 Ↄ, Ↄ. Quæ, quod duplicem Diminutionem, uirgulæ & numeri binarij, aut inuerſionem & uirgulam ſimul habent, quatuor ſemibreues ſingulis Tactibus accinunt. Quin etiam Proportiones Diminuentes quæ ſub ſignis ſimplicium Diminutionum, ⌽, ₵ O2 C2 Ↄ, ponuntur, huc referri ex arte oportebat. Quod ſub illis ſignis, Dupla quatuor Semibreues: Tripla ſex: Quadrupla octo, Seſquialtera tres, unico tactu abſoluere debebat. Niſi enim ita fiat, certe non uideo, quid differentiæ hæc Proportionum ſigna inter ſe habeant. C3 & ₵3. Quorum tamen utiq; ex integritate & Diminutione aliquam eſſe neceſſario fatendum eſt. Niſi forte quis ſub his ſignis ⌽3 ₵3, non Triplam, ſed Seſquialteram Proportionem committi dicat: ut qua tres diminutæ Semibreues, duabus itidem Diminutis æquiualeant.

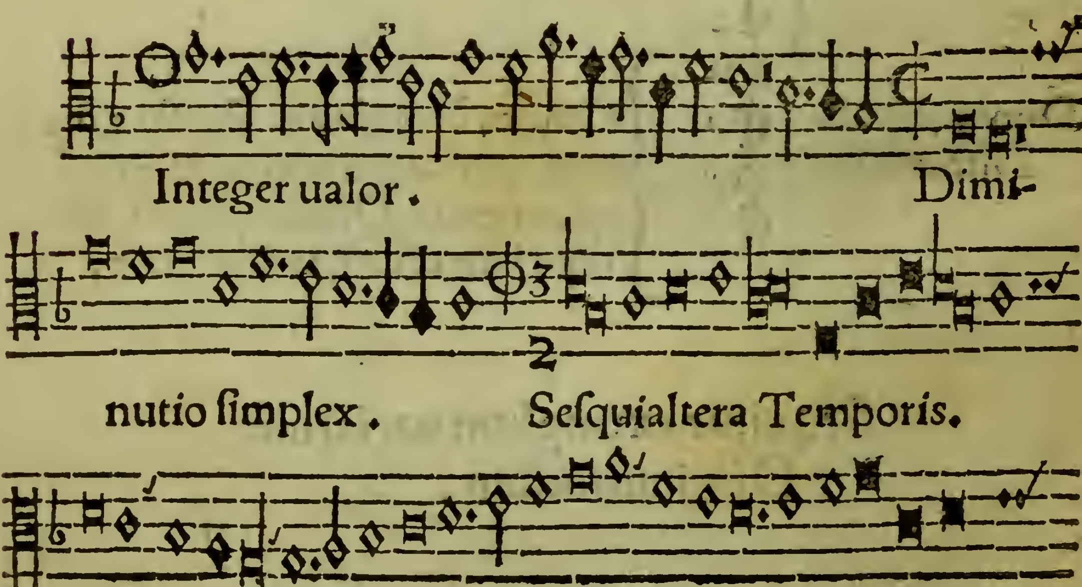
Diminutionis Diminutio. { ⌽2, ₵2, ⌽2, ₵2, Ↄ, ₵, 4/1 } Omnes Notulas ac Pauſas tantum quarta parte eius ualoris, quem extra Diminutiones alioqui habuiſſent, ualere facit.

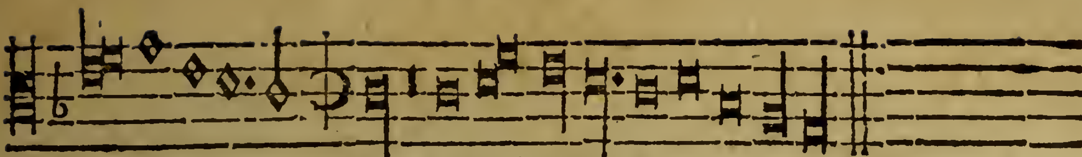
Sequitur exemplum uariarum Diminutionum.

DISCANTVS.



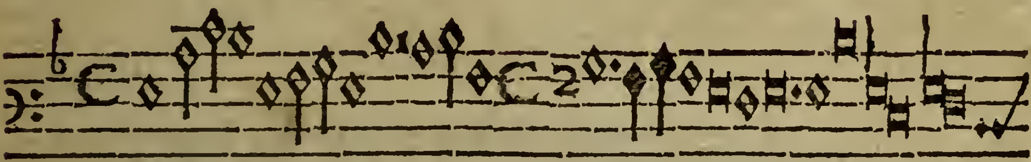
TENOR.



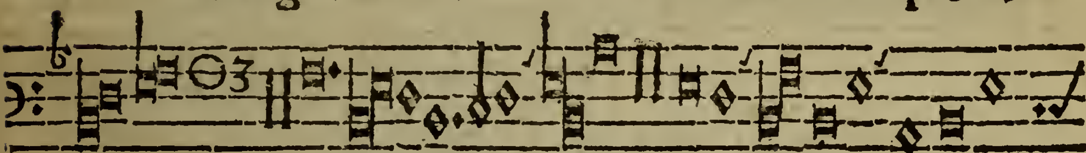


Duplex Diminutio.

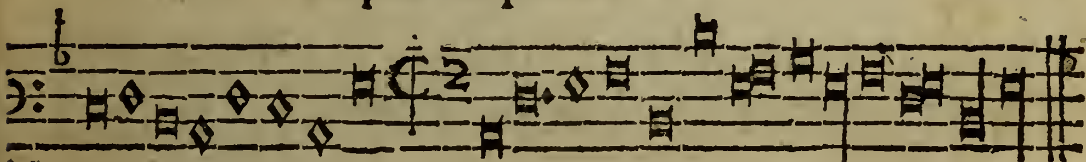
BASSVS.



Integer ualor. Diminutio ſimplex.



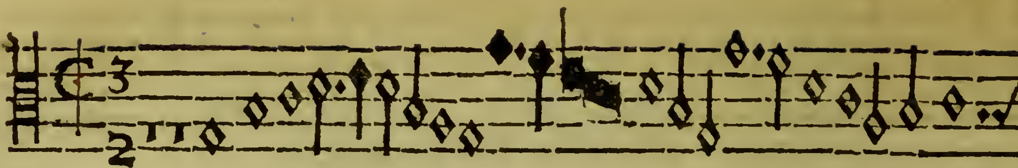
Tripla Proportio.



Duplex Diminutio.

Quin etiam hoc monendum hic eſt, ſatis multa exempla reperiri, in quibus Signa, ſemel quidem diminuta, alijs itidem ſemel diminutis, ſed figura plærunq; diſsimilibus ſuccedunt. Sed ita, ut id, quod ſequitur, illius præcedentis diminutionem, iterum diminuat, hoc eſt, duplicem Diminutionem efficiat: ut ita ex Dupla fiat Quadrupla, ex quadrupla, Octupla &c.

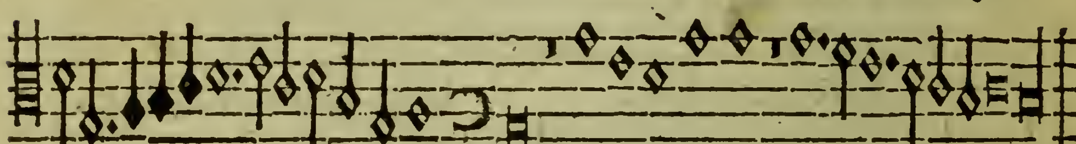
Exemplum Henrici Iſaac, ex Proſa de Maria Magdalena.



Seſquialtera.

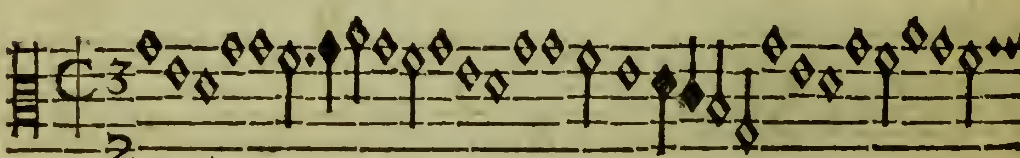


Dupla.

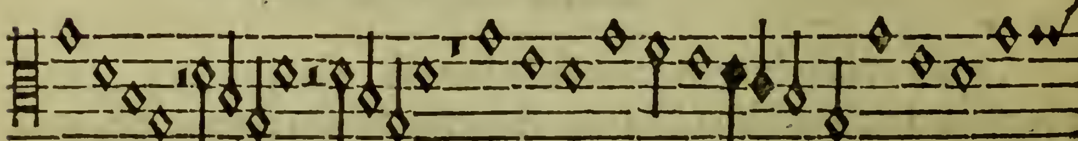


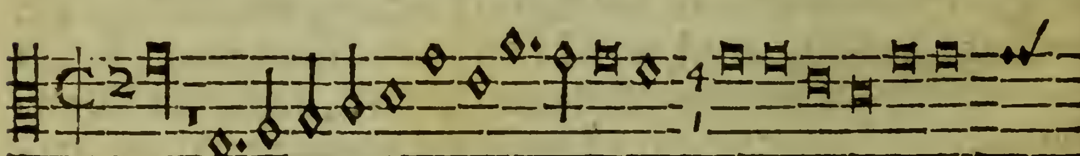
Dupla Diminuta.i.Quadrupla.

ALTVS,

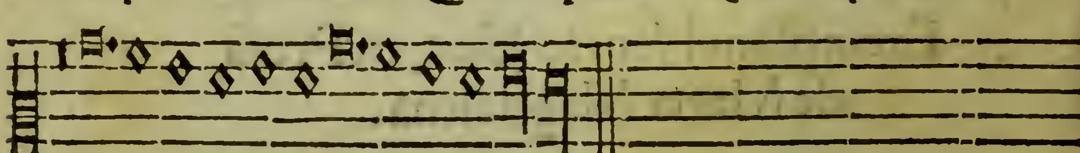


Seſquialtera.

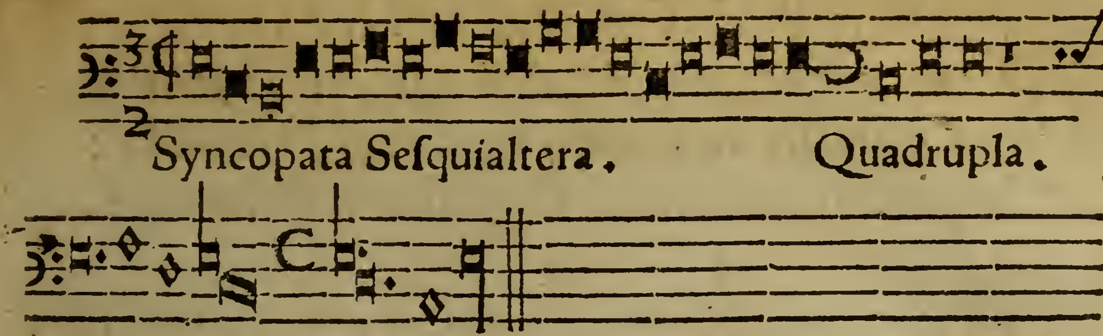




Dupla diminuta .i.Quadrupla. Quadrupla diminu=



ta ,i,octupla.

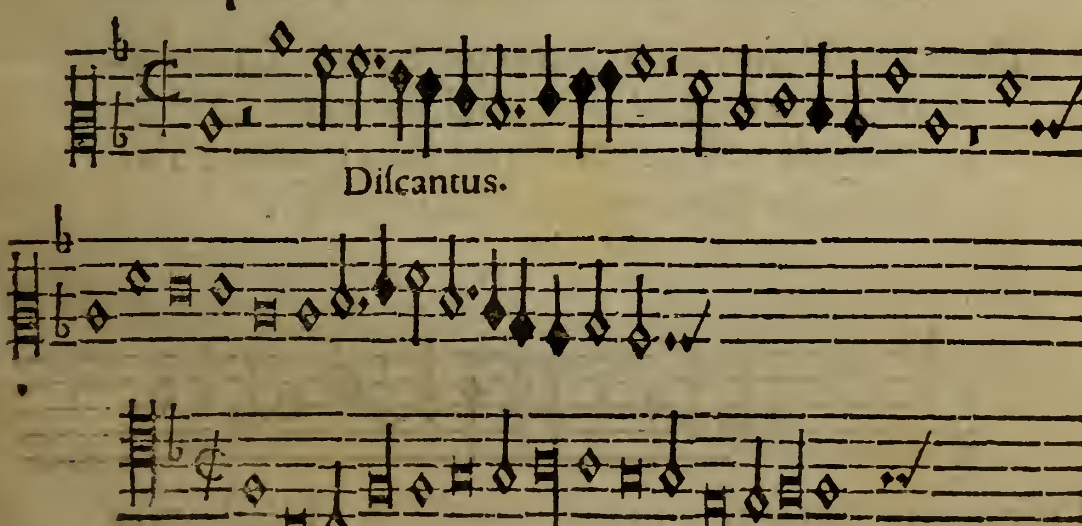


De Syncopatione.

Quid eſt Syncopatio?

Syncopatio uulgo dicitur, quoties Semibreuium Notularum quantitas, æquabilitati Tactuū, aliquandiu quaſi obſtrepit, & contra uenit. De eo diſsidio nos ita hic breuiter præcipimus: Vt canens, Tactuum æquabilitati, de Notularum quantitate nihil concedat, ſed fortiter in diſcrepando pergat, donec ipſæ Notulæ ſeſe cum Tactu reconcilient, quod utiq; talis diſcrepantia ſeſe uix unq; ultra alterum, aut tertium tempus protendet.

Exemplum Oberti in le ne demande.



Tenor habens Syncopam.

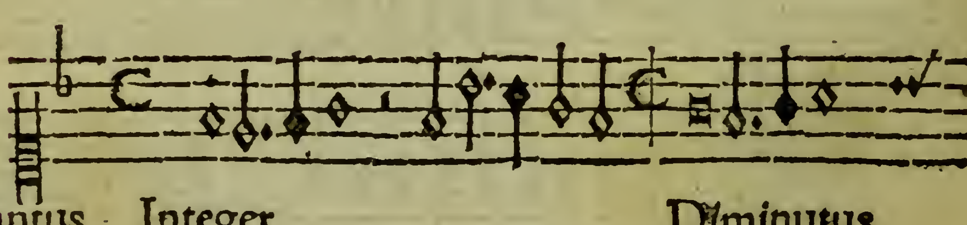
CAPVT SEPTIMVM

De unica Tactuum æquabilitate, in quantumlibet diuerſis cantuum ſpeciebus ſeruanda: Deq́; mutua uariorum Signorum reſolutione.

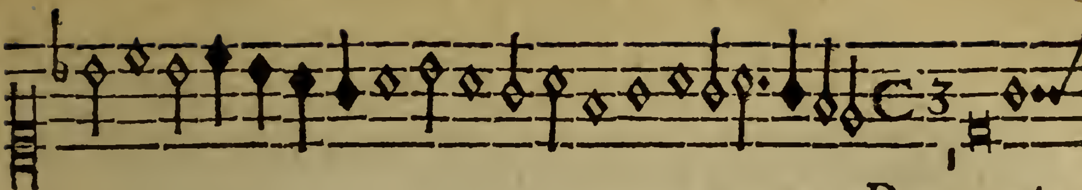
QVæ hactenus de Proportionibus, Augmentatione & Diminutione tradita ſunt, ea omnia pueris, etiam hoc nomine diligentiſsime ediſcenda fuerant, quòd certiſsimæ regulæ, & quaſi fidiſsima Medeæ fila ſint, quibus uelut ducibus, quantumlibet uariantium inter ſe ſignorum labyrinthos expedite perambulent, Quod ut certo conſtet, ita eſſe, nunc demum aliquot difficillima exempla Cantilenarum huc adſcribam, & eorum cuiq; ſuas reſolutiones addam, ut in eis tanquam in ſpeculo, quiſq; perſpiciat, quid ubilibet cantari debeat. Attamen priuſquam hoc præſtem, certa argumenta Cantionũ ex optimis Muſicis adducam, quæ, cum à nemine cantari poſsint, qui diuerſas Tactuum ſpecies uſurpare uelit. Per hoc utiq; conuincent, omnia ſigna quantumlibet diuerſa, ad eiuſdem Tactus Proportionem accommodari poſſe, & ex arte debere.

Primum argumentum, quo probatur, quantumlibet diuerſa ſigna Integra, Diminuta & Proportionata, ad unicam & eandem ſpeciem Tactus facile & commode cantari poſſe.

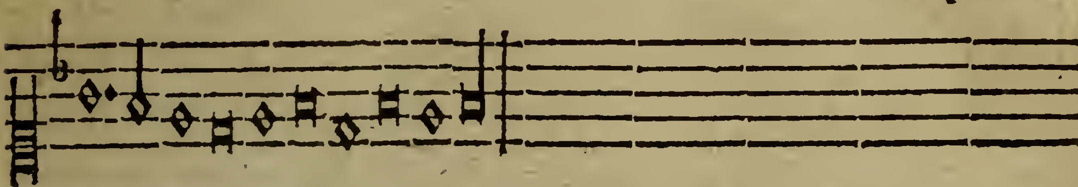
N. P.



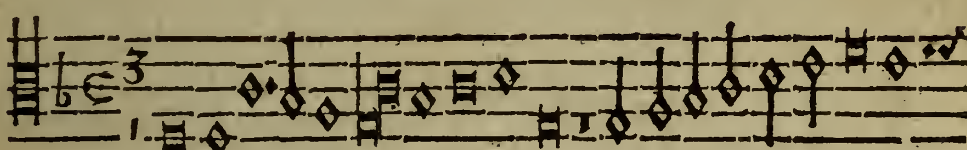
Diſcantus Integer Diminutus



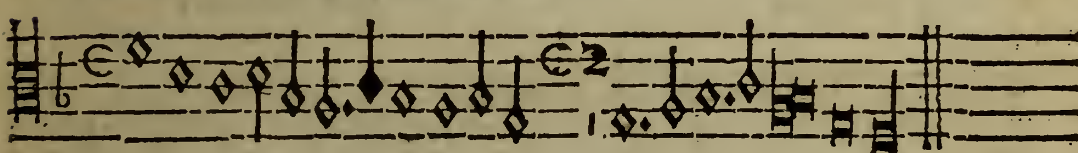
Proportio-



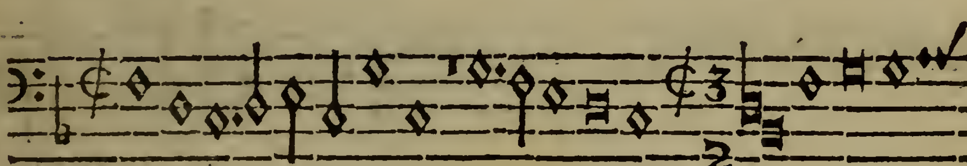
natus.



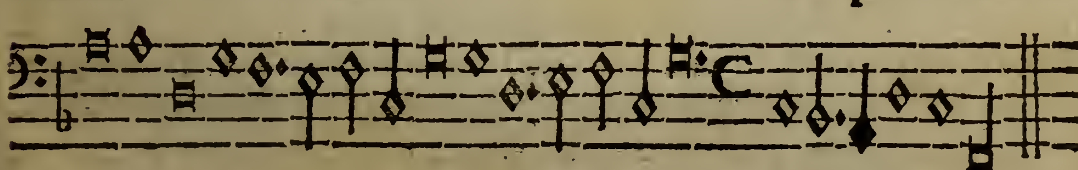
Tenor Proportionatus



Integer Diminutus.



Baſſus Diminutus Proportionatu

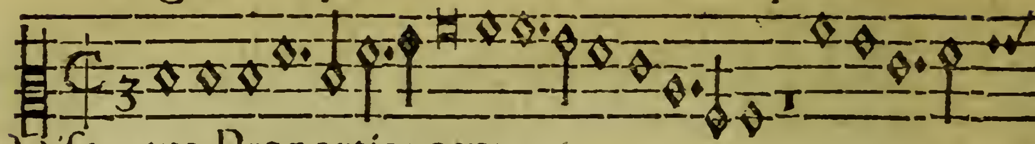


Integer.

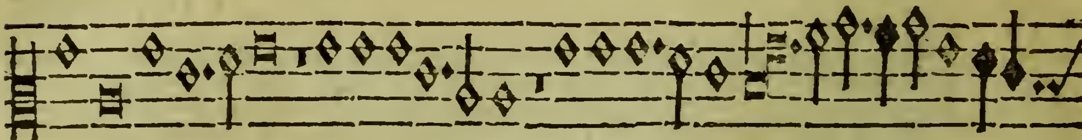
Alterum argumentum, quo conuincitur, Signa Integra, Diminuta, & Proportionata, neceſſario ad unicam ac eandem Tactus ſpeciem cantari oportere.

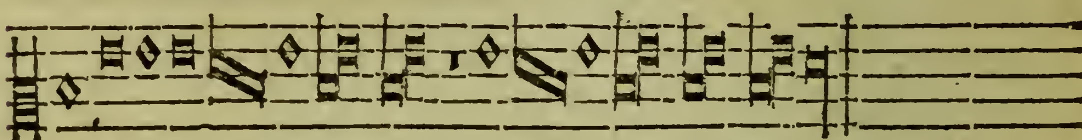
Fuga.

Fuga trium, ex Lhomme arme Ioſquini.

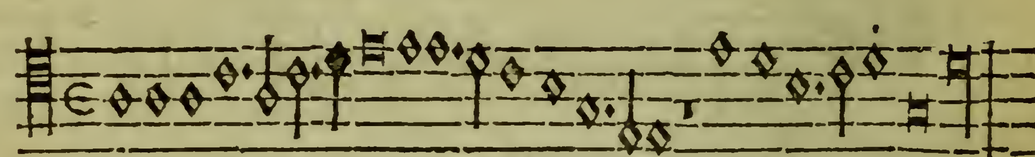


Diſcantus Proportionatus.

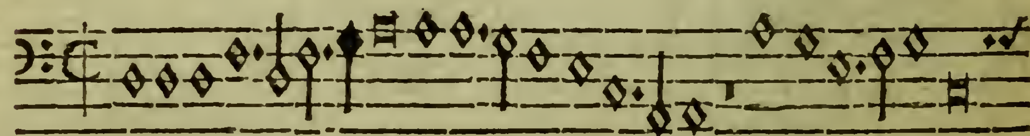




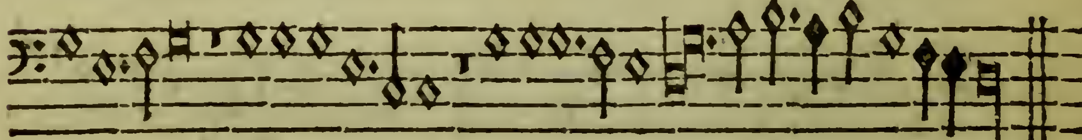
Tenor integer Reſolutio.



Baſſus Diminutus Reſolutio.

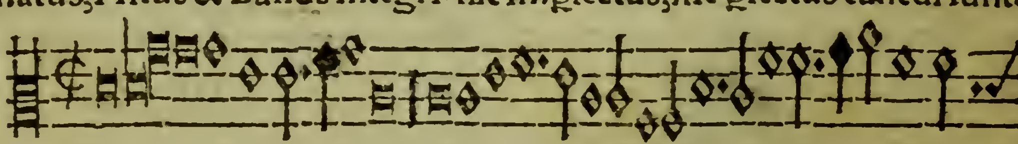


Baſſus Diminutus Reſolutio.

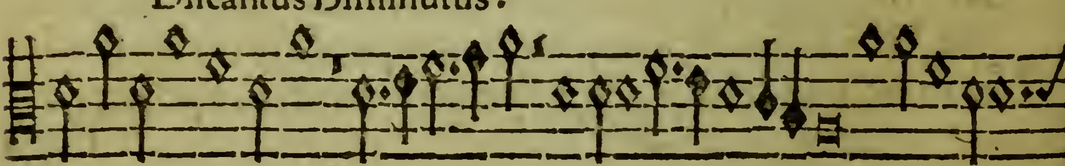


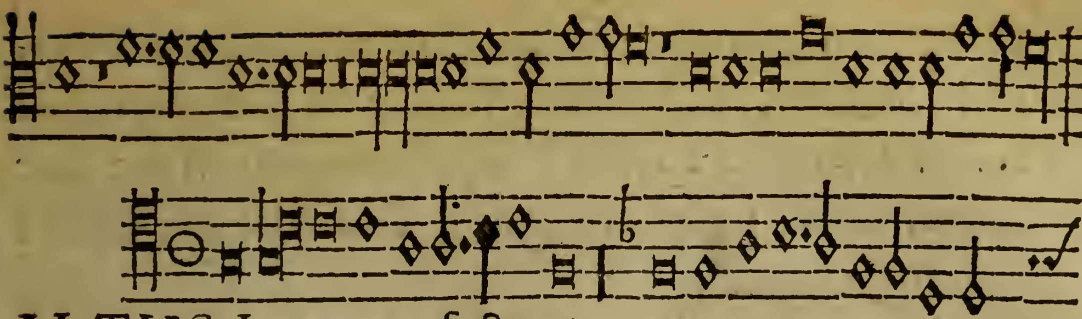
Tertium argumentum Petri de la Rue eſt, quod eandem neceſsitatem confirmat.

Fuga quatuor uocũ ex unica. In qua Diminutꝰ Diſcãtus, Tenor ꝓportionatus, Altus & Baſſus integri. hic imꝑfectus, ille ꝑfectus canẽdi ſunt.

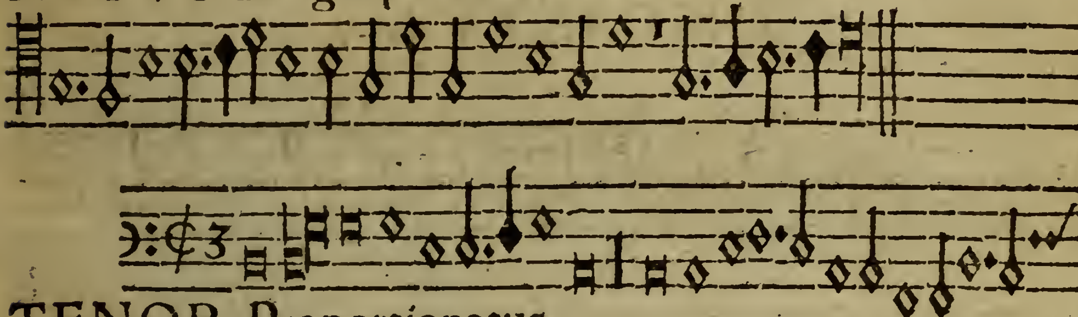


Diſcantus Diminutus.

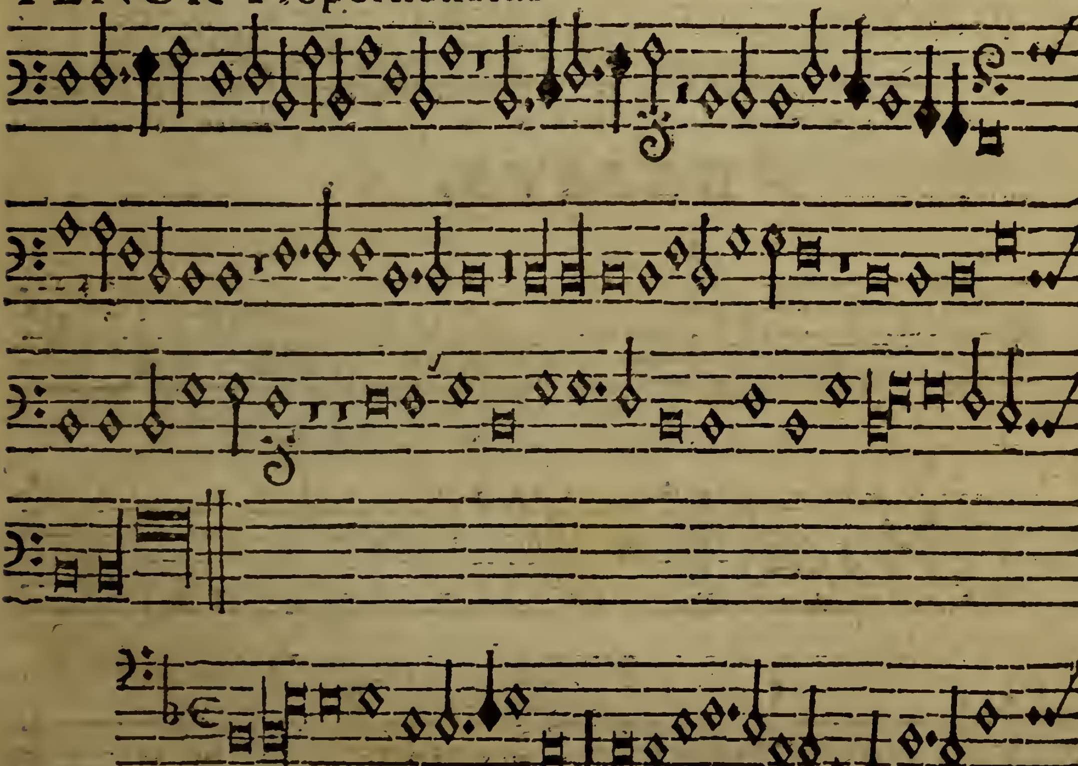




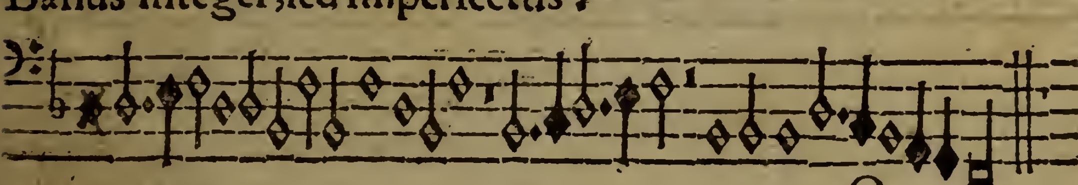
ALTVS Integer perfectus.



TENOR Proportionatus

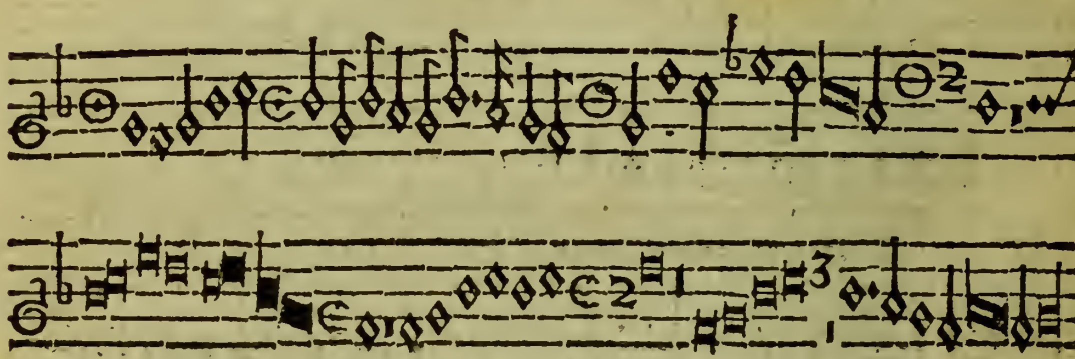


Baſſus integer, ſed imperfectus.

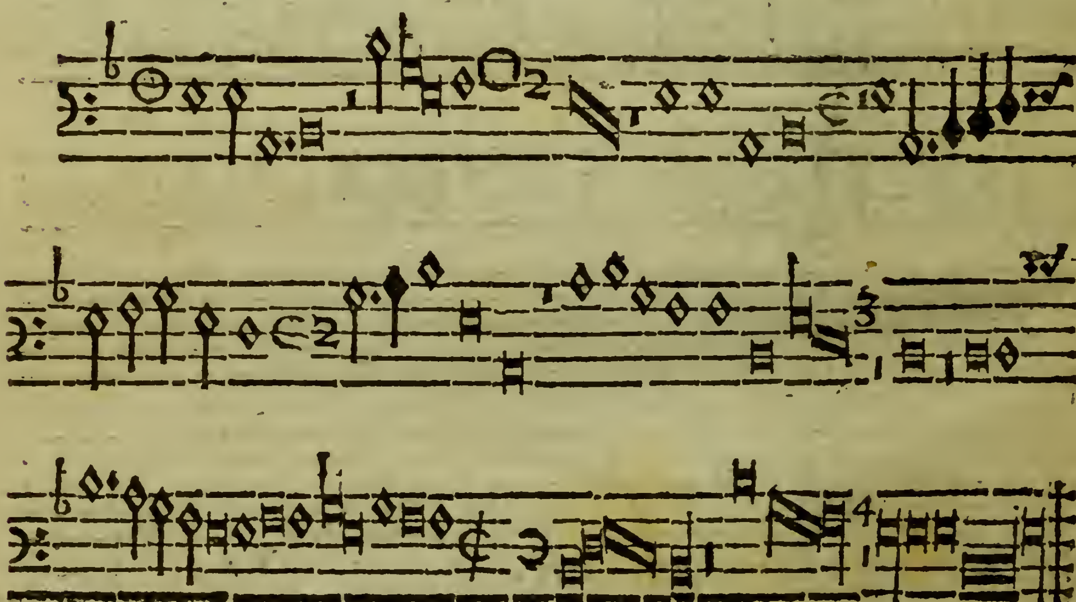


Quartum argumentũ eiuſdem neceſsitatis Henrichi Iſaac eſt, ex Proſa hiſtoriæ de Conceptione Mariæ, in quo Tripla Proportio promiſcue nũc Diminuto, nunc integro, Notularum ualori opponitur.

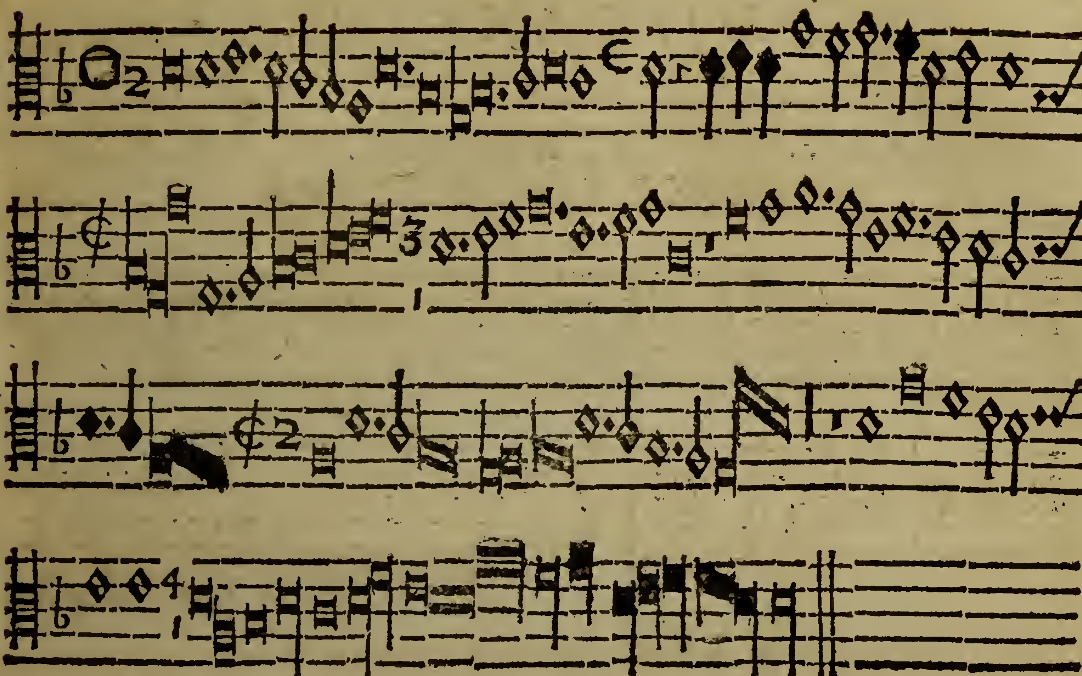
DISCANTVS.



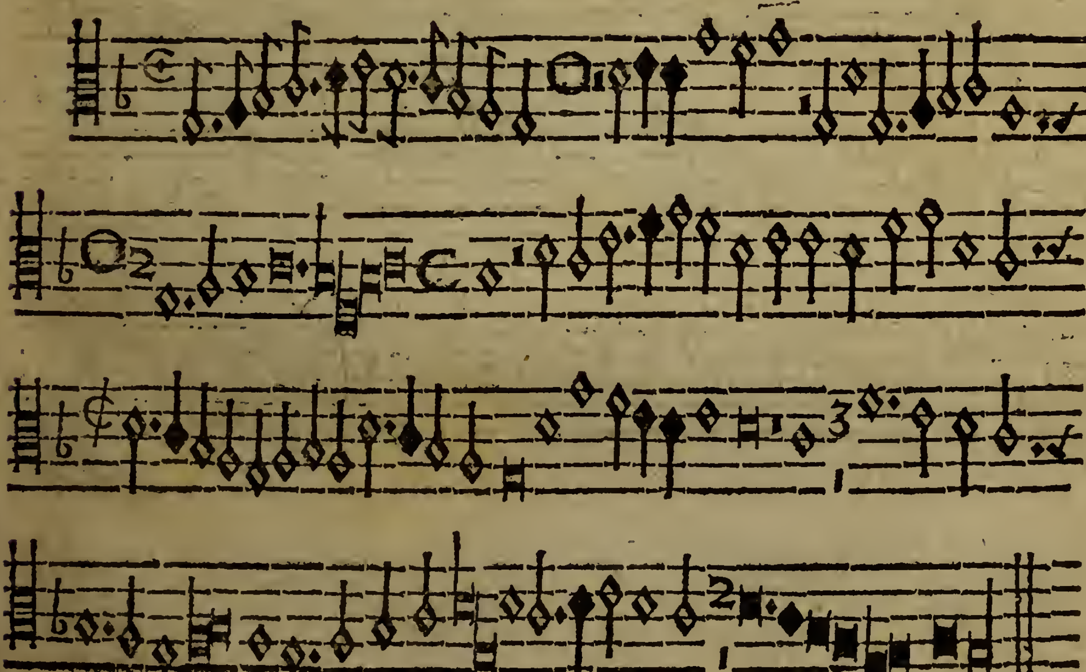
BASSVS.



ALTVS.

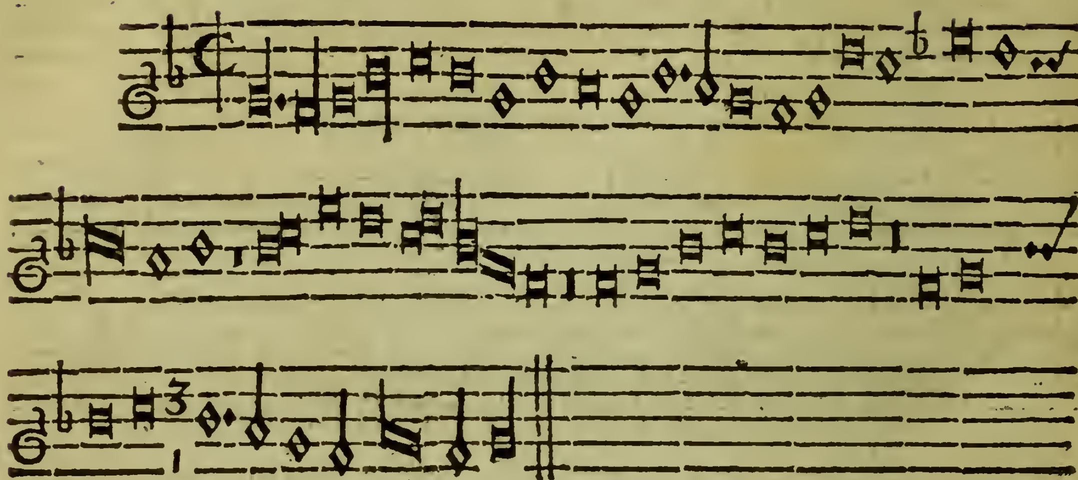


TENOR.

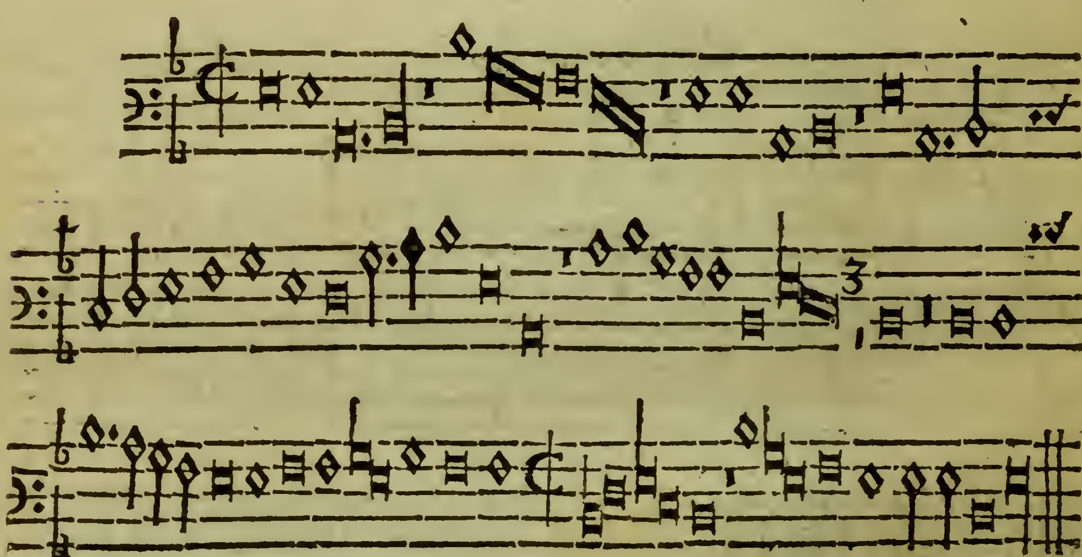


Reſolutio Quarti argumenti.

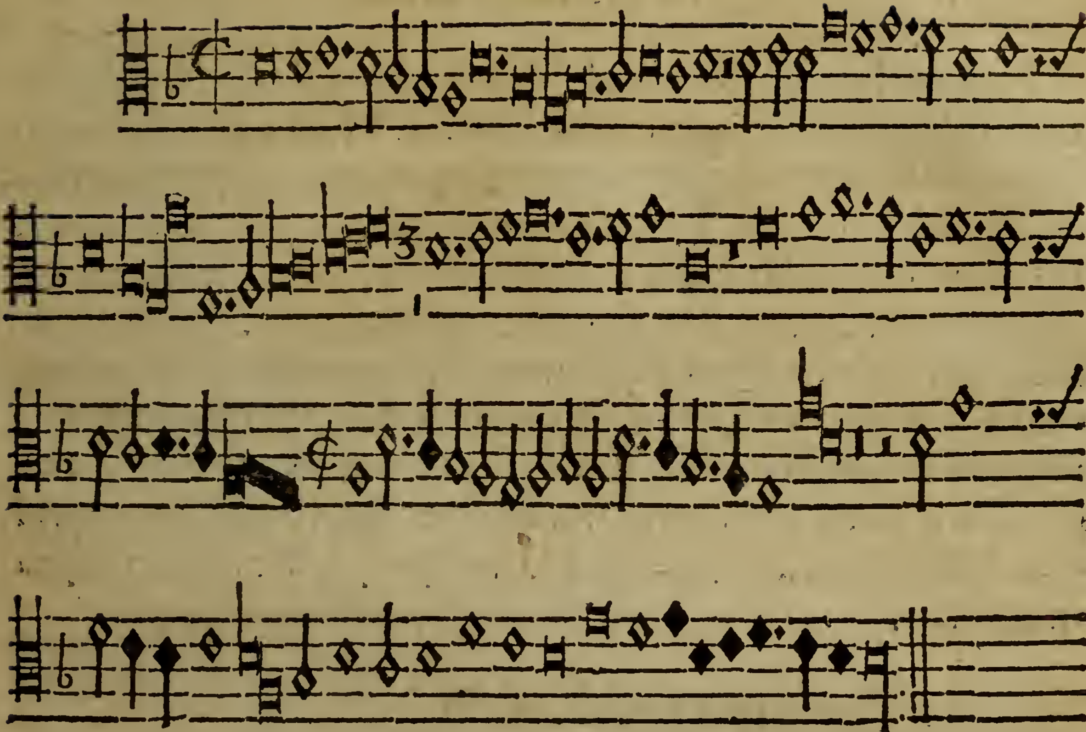
DISCANTVS.



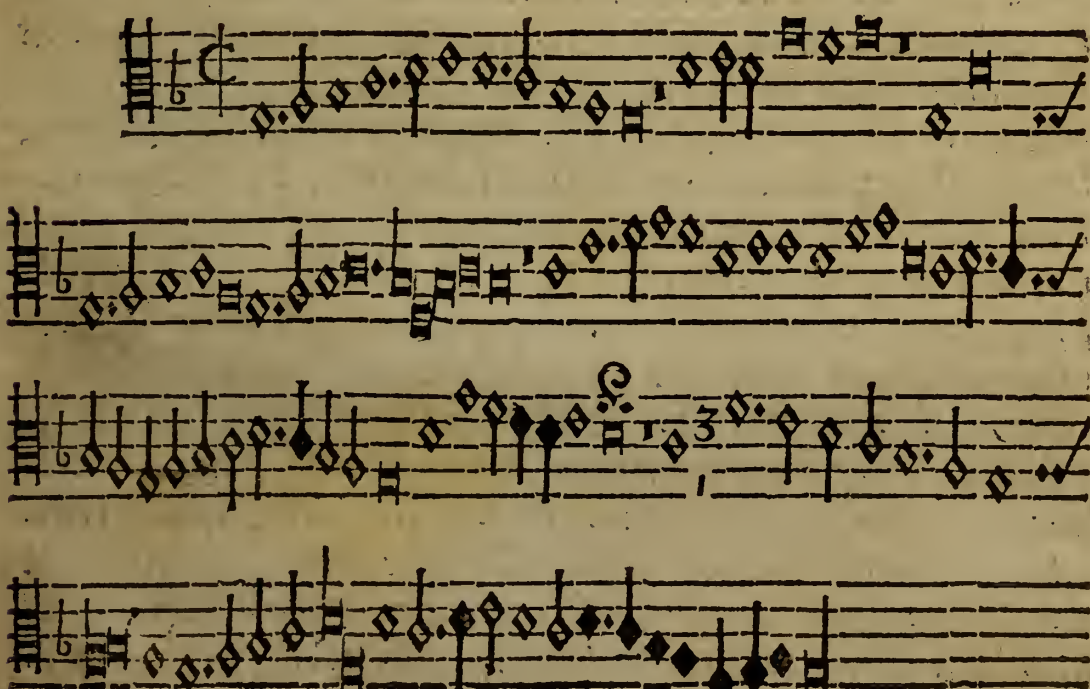
BASSVS.



ALTVS,



TENOR.



Quid eſt Reſolutio?

Reſolutio, eſt abſtruſioris Notularum ualoris, in uulgâtiorem aliquam formam, tranſcriptio. Ad quam recte conſtituendam, accerſere huc oportebit, omnia ea, quæ ſuperius de ſignis Modorum, Temporum, Prolationum ac Proportionum, tum etiam de Perfectionibus, Imperfectionibus, Alterationibus, ac Diuiſionibus tradita ſunt. Nihil enim hic aliter habent ſigna Modorum, Temporum, ac Prolationum &c. quàm ſuperius ſuo ordine deſcripta habuerunt. Id quod in inferius adſcripta Reſolutionū tabula facile cognoſcent pueri, cum cernent nihil hic noui, ſed id, quicquid eſt, ab illis prioribus, ceu mutuo acceptū, & hic ſaltem repetitum eſſe.

Quotuplex eſt Reſolutio?

Duplex. Aut enim cantus ex maioribus ſignis in minora reſoluitur: aut ex minoribus in maiora. Reſolutio ex maioribus ſignis in minora, multiplicat Notularum ac Pauſarum figuras. Ideo, quod maiora ſigna, ſe ad minora, in genere ſubmultiplici, id eſt, augente habent. Econtra, Reſolutio ex minoribus ſignis ad maiora, Notularum ac Pauſarum figuras diminuit. Ideo, quôd minora ſigna, ſe ad maiora in genere multiplici, id eſt diminuente, habent. Habent enim omnia ſigna, quantumlibet diuerſa, certam quandam inter ſeſe Proportionem, quam in reſolutione obſeruari oportet. Imò, ipſa ſigna Muſica, nihil aliud ſunt, quâm Proportionum inſcriptiones, quod ueteribus ita uiſum ſit, potius per certos characteres, quâm coniunctos numeros, Proportiones ſignare. Fortaſſe ideo, quôd characteres ſignorum, Perfectionem, ac Imperfectionem ſimul cum Proportione definiant, quas aliâs, per coniunctos numeros Proportionum, ſubinde aliter atq; aliter, ad

tædium
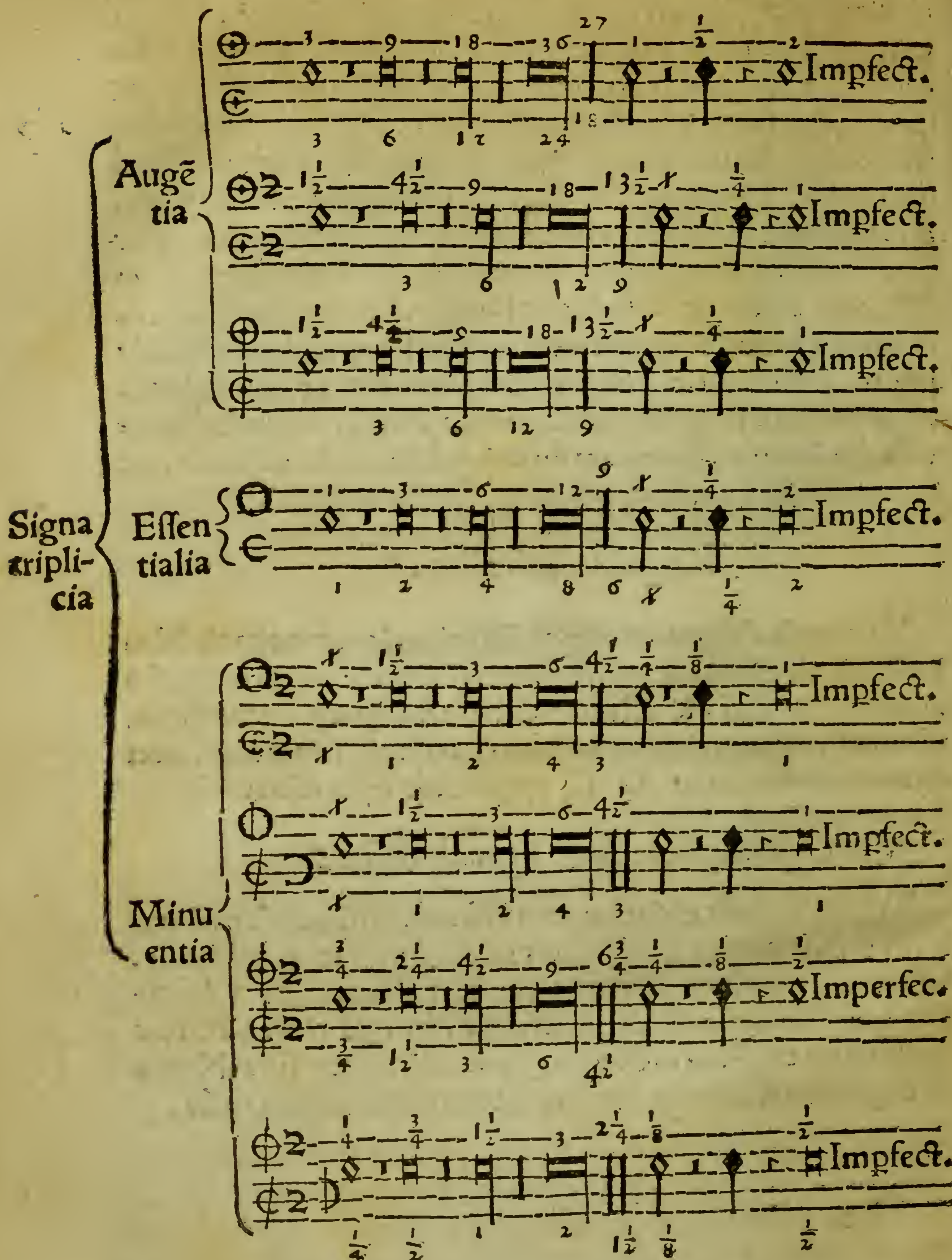
tædium uſq;, ſignari oportuiſſet. Quoties igitur, in infra ſcriptis canonibus audient pueri, Notularum figuras duplicandas, triplicandas, quadruplicandas, ſextuplicandas, & ſimilia, illic ſemper intelligant, Notulas ac Pauſas eius ſigni, in quod reſoluunt, ſeſe ad illud, ex quo reſoluunt, per Proportiones, Duplam, Triplam, Quadruplam, Sextuplam, &c. habere. E contra, cum audient figuris Notularum ac Pauſarum, duplum, triplum, quadruplum &c. adimendum eſſe, tum cogitent, Notulas ac Pauſas eius ſigni, in quod reſoluunt, ad illud ex quo reſoluunt, per Proportiones, Subduplam, Subtriplam, Subquadruplam &c. referri debere. Atq; ita fit, ut ſemper Notularum ac Pauſarum ualori tantum detrahatur, quantum figuris additur. & ediuerſo, ut tantum ualori accedat, quantum figuris decedit.

Regula Catholica.

Vt omnis Augmentatio ac Diminutio quantitatis Notularum, ad eſſentialem Semibreuis Notulæ integrum tactū relatiue intelligi, & æſtimari debet: ita quoq; omnia ſigna, omnesq; Proportionum numeros, ad hos Temporis, non diminutos Circulos O C, appendere oportebit.

Quotuplicia ſunt ſigna Muſica?

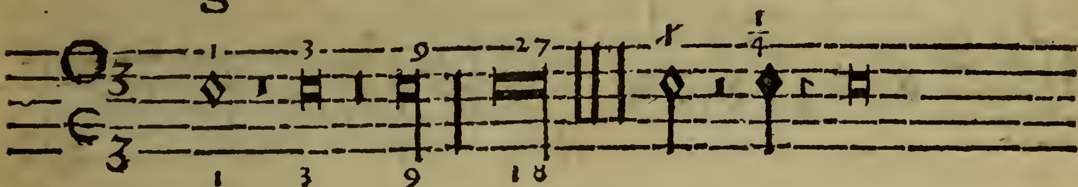
Triplicia. Alia enim augent eſſentialem Notularum ualorem, Alia autem diminuunt: alia eundem conſeruant. Quorum omnium differentiam & naturam, ex ſubſcripta Tabula, facile eſt deprehendere. In qua tamen & hoc notandum eſt, Pauſas Notulis ponè adſcriptas, ſuis Notulis æquiualere, ac ex earundem numeris æſtimandas eſſe.

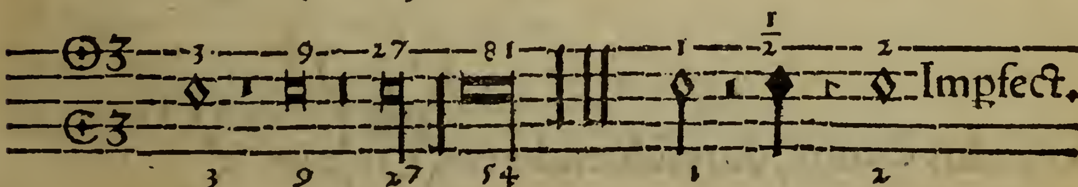

Signa triplicia
Augētia
Eſſentialia
Minuentia
Impfect.
Impfect.
Impfect.
Impfect.
Impfect.
Impfect.
Imperfec.
Impfect.

In hac Tabula, Signa ſecundũ uetuſtiorem Muſicã com= putata ſunt, ita, ut Pauſæ Longarũ Perfectarũ peculiariter utrumqꝫ Modũ, Circuli nihil aliud, quàm Tempus, Numerus autẽ binarius, nõ tempus unqꝫ, ſed ſemper proportionem Duplam deſignent. Valorem Notularũ ac Pauſarũ utriuſqꝫ Modi ex dinumeratiõe Prolationis ac Tẽporis colligi oportet, Obſeruato ſaltem, Perfectus ne an Imperfectꝰ uteruis ſit.

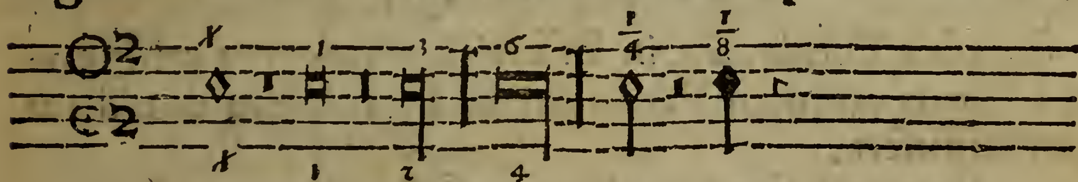
Sequũt̃ ſigna Modorũ ſecundũ recentiorẽ Muſicã.

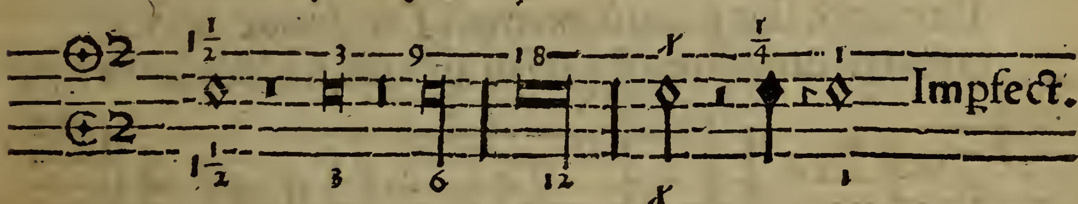
Signa Modi Maioris recentiora.





Signa Modi Minoris recentiora ſemper diminuta.

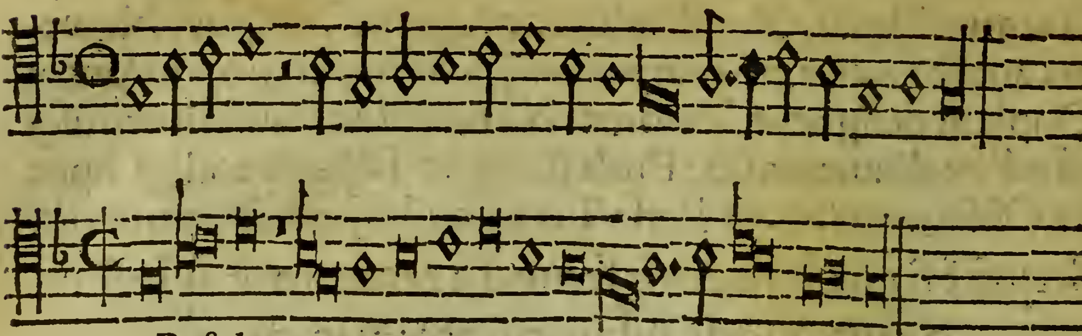




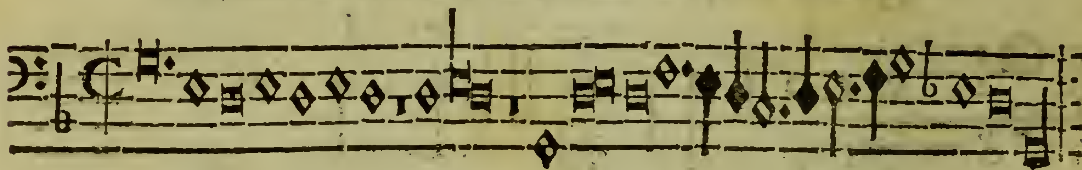
Canon Primus de reſoluendis ex { O, C } in { Φ, ¢, O2, C2, Ɔ }

Eſſentialis Notularum ualor, in ſimplicem Diminutionem reſoluendus, omnes Notularum ac Pauſarum figuras duplicat.

Exemplum ex Naraige Ghiſelini.



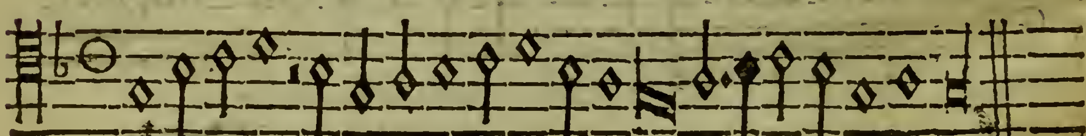
Reſolut.



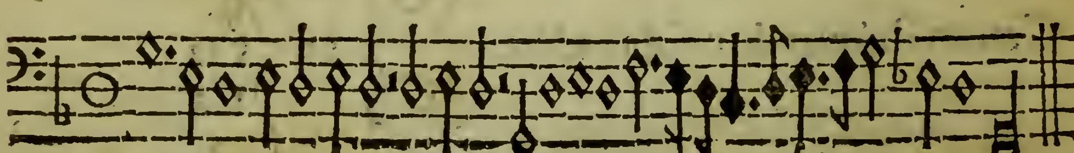
Secundus Canon, de reſoluendis ex { ⦶, ¢, O2, C2, Ɔ } in { O, C }

Simplex Diminutio, in Eſſentialem ualorem reſtituenda, figuris omnium Pauſarum ac Notularum dimidiam partem aufert.

Exemplo ſint prioris exempli Diminutæ uoces, quibus ſi dimidium figurarũ auferas, ita habebunt:



Tenor.

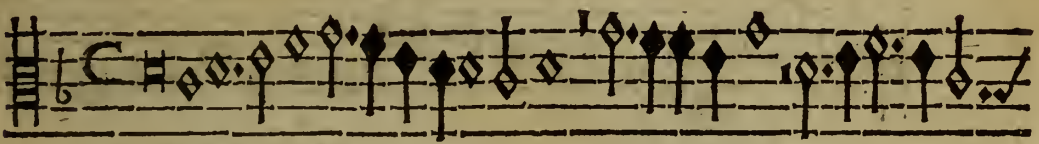


Baſſus.

Tertius

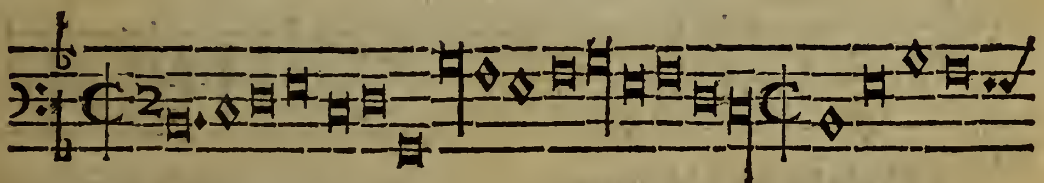
Tertius Canon, de reſoluendis ex { Φ2, ₵ 2, ⌽ } in { O, C }

Tempus bis Diminutum, in integrum ualorem reſtituendum, omnibus Notulis ac Pauſis tantum quartam partem reliquam facit. Exemplum.

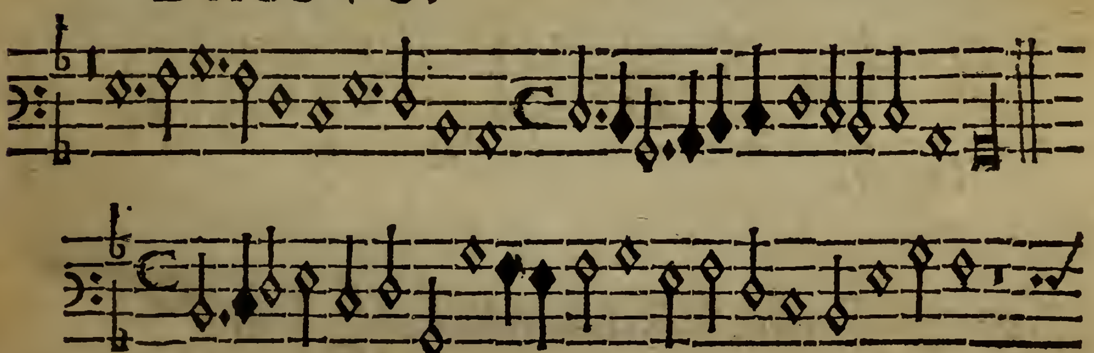


TENOR.

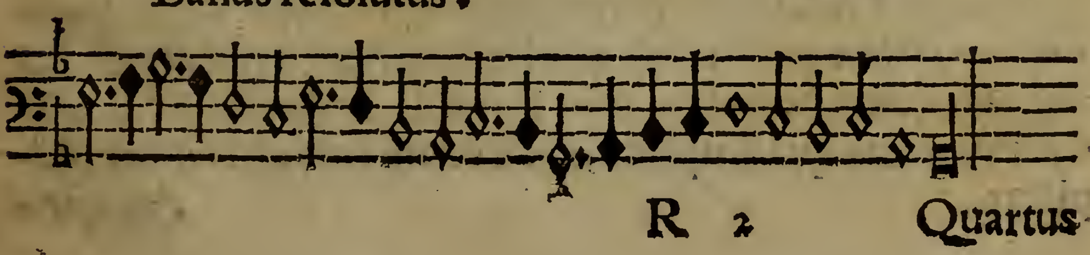




BASSVS.



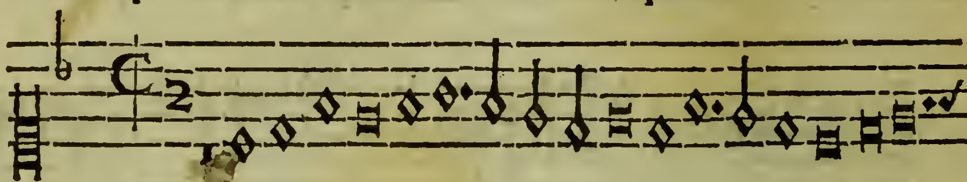
Baſſus reſolutus.



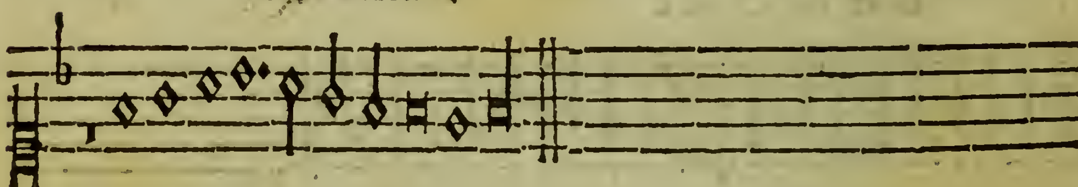
Quartus Canon, de reſoluendis ex { Φ2, ₵2, Ↄ̸ } in { Φ, ₵, Ↄ }

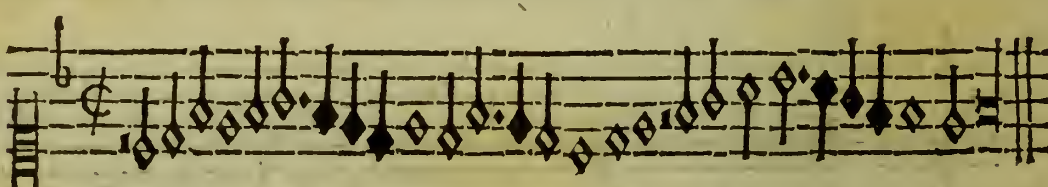
Tempus bis Diminutum, in ſemel Diminutum reſoluendum, omnibus Notulis ac Pauſis dimidiam ſui partem aufert.

Exemplum ex Miſſa Fortuna Ioſquin.

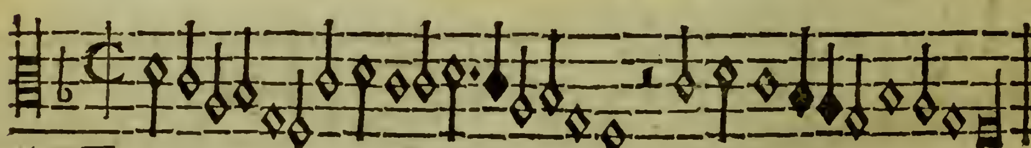


Diſcantus.





Reſolutio Diſcanti.



Tenor.

Quintus Canon, de Reſoluendis ex { Ͼ, ⊙ } in { O, C }

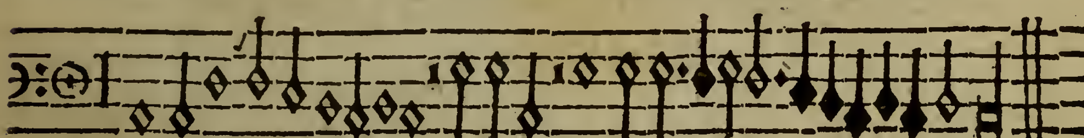
Integra Prolationis Augmentatio, in Eſſentialem Temporis ualorem reſoluenda, triplicat omnes Perfectas ✠ Semibreues, cum Notulas, tum Pauſas: Imperfectas duplicat, Alteratas quadruplicat, aut ſi etiam tum alterentur, duplicat.

Annota.

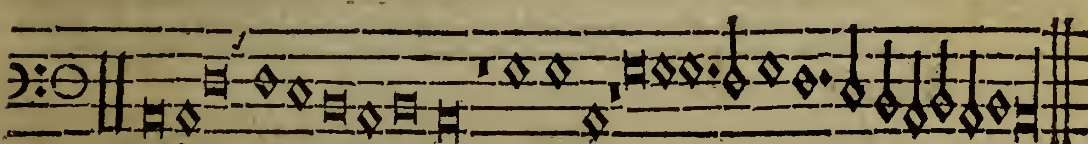
Annotatiuncula.

✠ Perfectas Semibreues Notulas ac Pauſas intelligim⁹, cum in hoc, tum in ſequentibus Prolationum Canonibus, non tantũ ſimplices has figuras : ⌖ ⌶ . Verum etiam quotquot earundem in maioribus Notulis & Pauſis, puta, Breuibus aut Longis numerantur. Sub imperfectis autẽ, etiam denigratas compræhendimus, eas ſcilicet, quæ extra Hemioliam ſunt poſitæ.

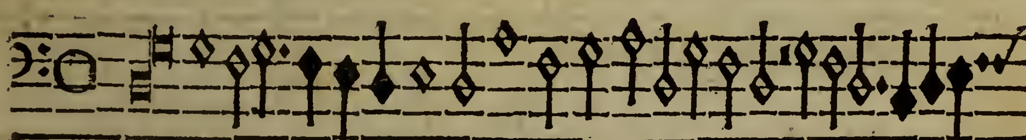
Exemplum Primum Kyrie ex Lhomme arme Ioſquini.



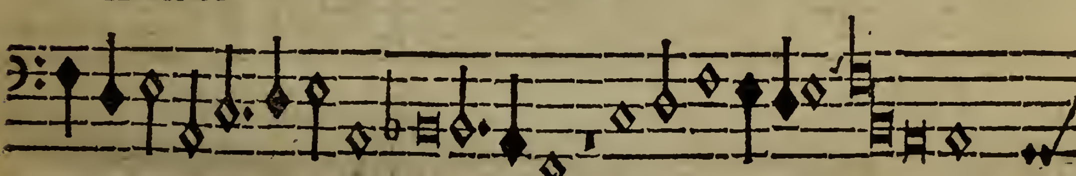
Kyrie.



Reſolutio.



Baſſus

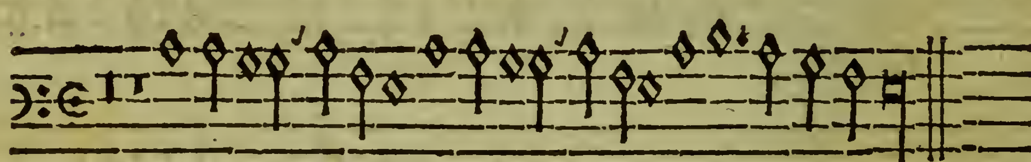




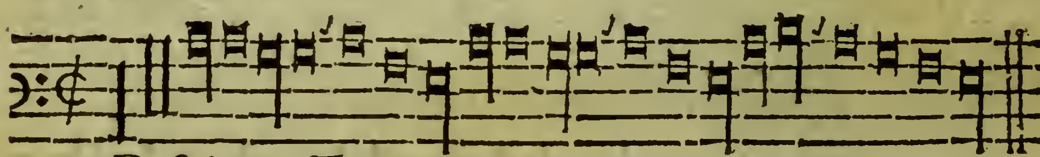
Sextus Canon, de reſoluendis ex { ⊙ ; C· } in { Φ ; ₵ ; O2 ; C2 }

Integra Prolationis Augmentatio, in ſimplicem temporis Diminutionem reſoluenda, Sextuplicat omnes Perfectas Semibreues, tum Notulas, tum Pauſas: Imperfectas quadruplicat, Alteratas octuplicat, aut, ſi etiam tum maneant Alteratæ, quadruplicat.

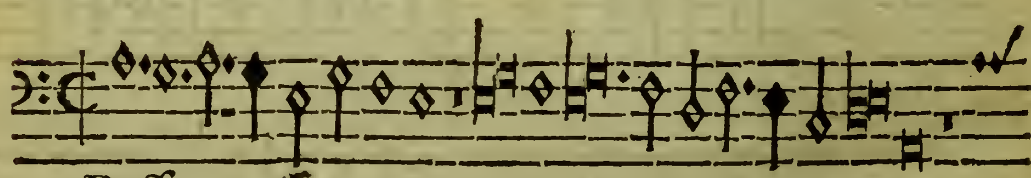
Exemplum Chriſte eleyſon ex Lhomme arme Ioſquini.



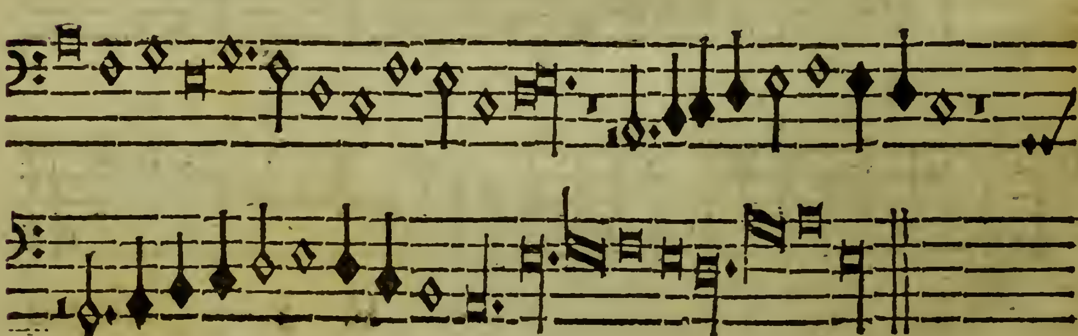
Tenor.



Reſolutio Tenoris.



Baſſus.

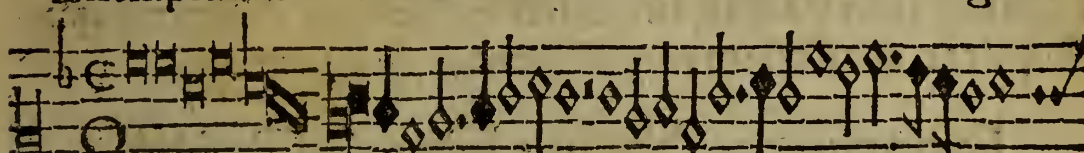


Septi-

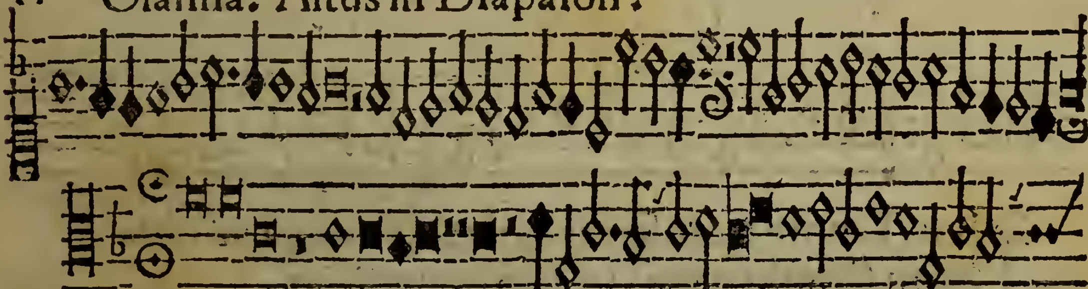
Septimus Canon de reſoluendis ex { ⦶ ¢ } in { O C }

Maior Prolatio Diminuta, in integrum Tempus reſoluenda, ſeſquialterat omnes Perfectas Semibreues, tum Notulas, tum Pauſas. Alteratas duplicat, Imperfectas nihil mutat, niſi forte nigras dealbet.

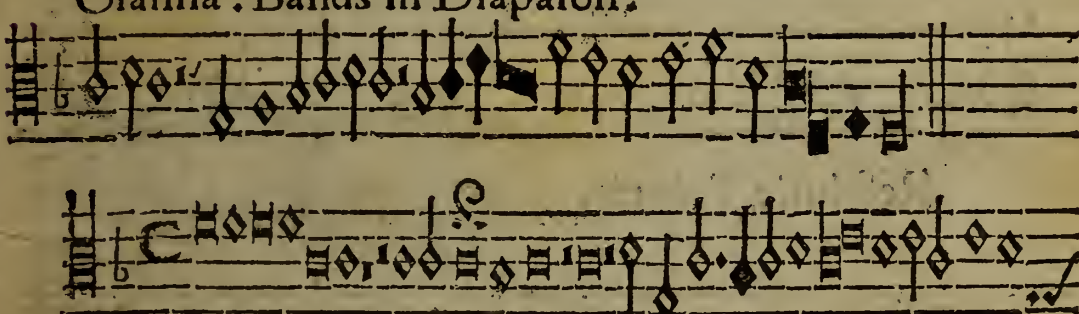
Exemplum ex Miſſa Prolationum Iohannis Ockegem



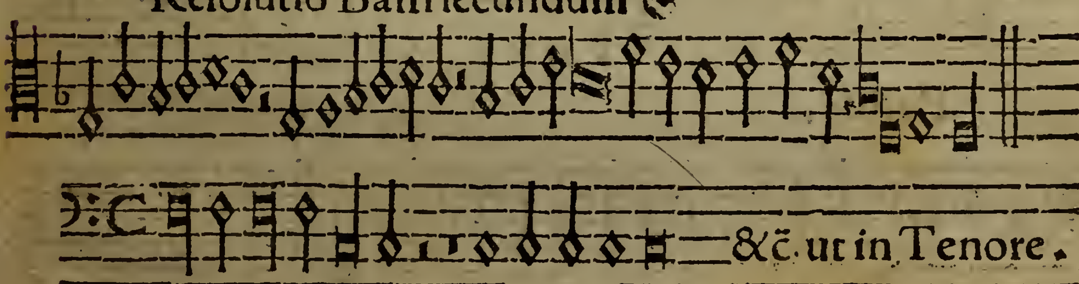
Oſanna. Altus in Diapaſon.



Oſanna. Baſſus in Diapaſon.



Reſolutio Baſſi ſecundum Ͼ



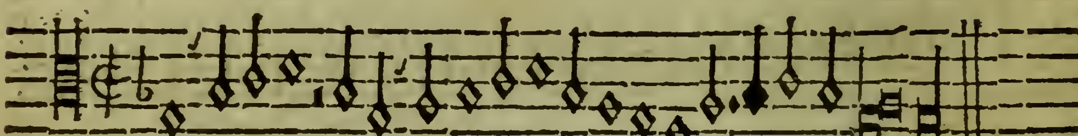
Reſolutio Tenoris ſecundum ⊙

Ad hũc Canonẽ referendũ eſt etiã illud exemplũ, ex eadẽ Miſſa, quod folio 70, ſupra impreſſum eſt, tũ etiã illud quod infra in 5. Tono eſt.

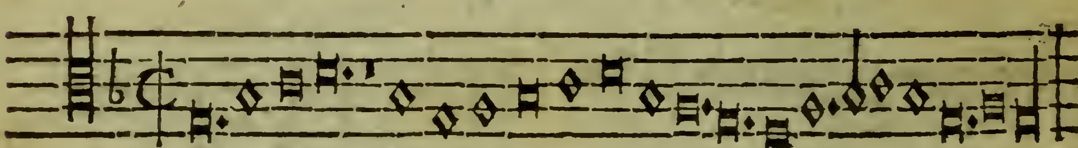
Octauus Canon, de reſoluendis ex {Φ ¢} in {Φ Ȼ O2 C2}

Perfecta Prolatio Diminuta, in ſimplicem Diminutionem reſoluẽda, triplicat omnes perfectas Semibreues, tum Notulas, tum Pauſas, Imperfectas duplicat, Alteratas quadruplicat, aut ſi etiam tum alterentur, duplicat.

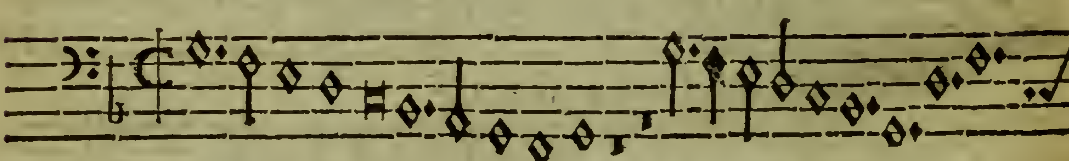
Exemplum ex Naraige Iohannis Ghiſelin.



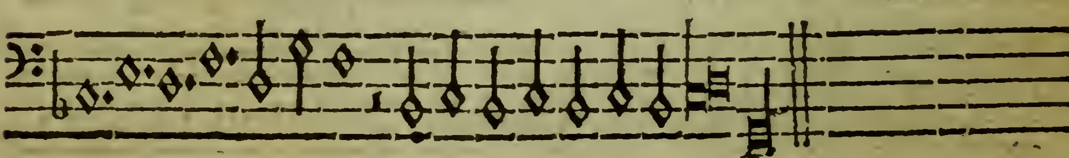
In hoc Tenore transfertur quinta Minima ad ultimam Semibreuem, ut eam imperficiat.



Reſolutio Tenoris.



Baſſus.



Nonus

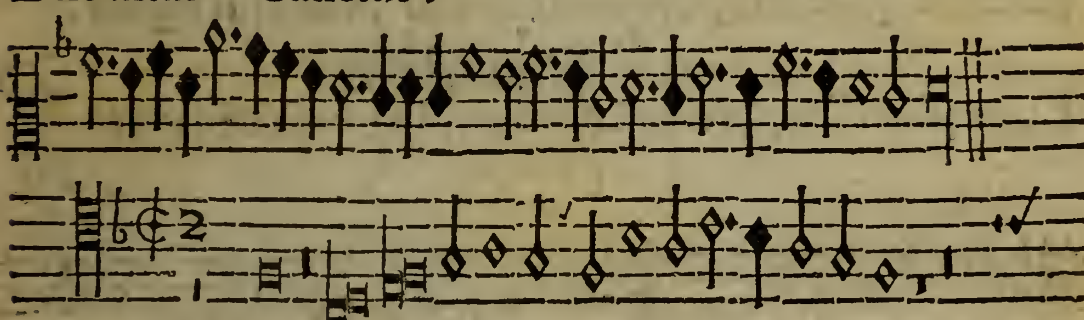
Nonus Canon de reſoluendis ex { ⊙2, ¢2, Ↄ } in { Φ, ¢ }

Prolatio Perfecta, bis Diminuta, in ſemel diminutum Tempus reſoluenda, ſeſquialterat omnes Pauſas, ac Notulas perfectas, Alteraras duplicat, nigras dealbat, Imperfectas nihil mutat.

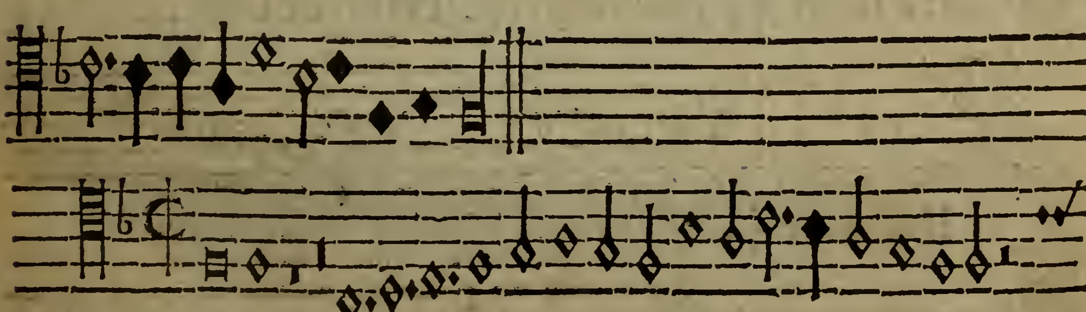
Exemplum ex Ghiſelino.



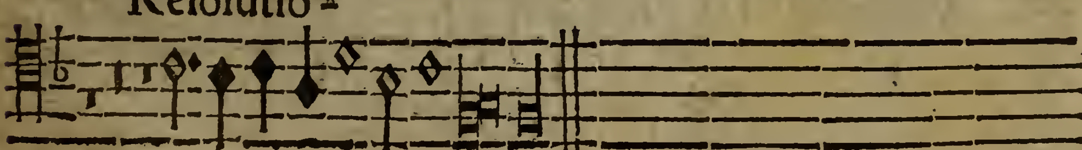
Diſcantus. Sanctus.



Tenor. Sanctus



Reſolutio.



S Decimus

Decimus Canon, de Proportionibus Submultiplicibus, ſiue Augentibus.

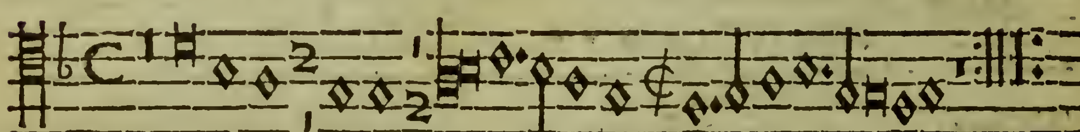
Proportiones Augentes, id eſt, ſubmultiplices, ex integro, in integrum: aut ex Diminuto, in Diminutum reſoluturus, toties ſemper omnes Notulas ac Pauſas multiplicet, quoties in illarum qualibet, inferior Numerus ſuperiorẽ continet.

Exemplum reperitur ſuperius de Augmentatione folio 101.

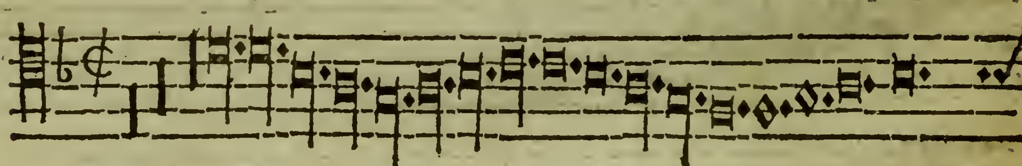
Vndecimus Canon.

Proportiones Augentes, id eſt, ſubmultiplices, ex non diminuto ſigno, in aliud Diminutum reſoluturus, in duplo ponat, id quod Proportionis inferior Numerus ſignat.

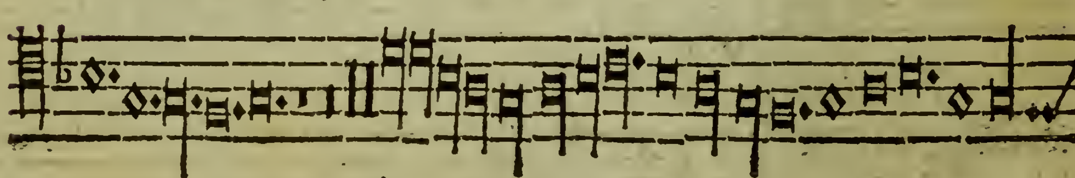
Exemplum Proportionũ { Subtriplæ / Subduplæ / Duplæ } reſoluẽdarũ in { ⏀ / ¢ }



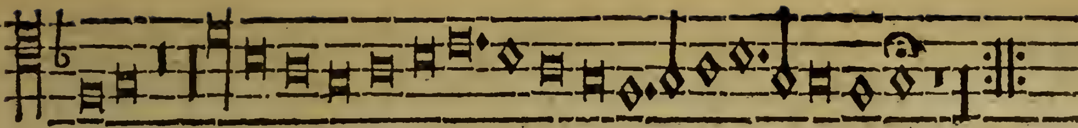
Canon. Primo p $\frac{1}{3}$ Secundo p $\frac{1}{2}$. Tertio ut iacet.



Reſolutio $\frac{1}{3}$.



$\frac{1}{3}$

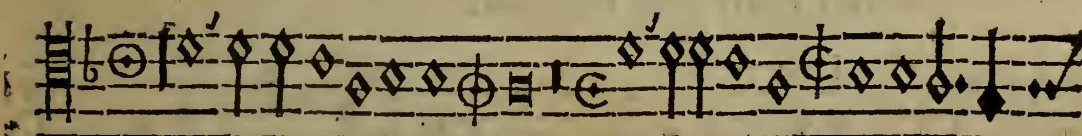


Duodecimus Canon.

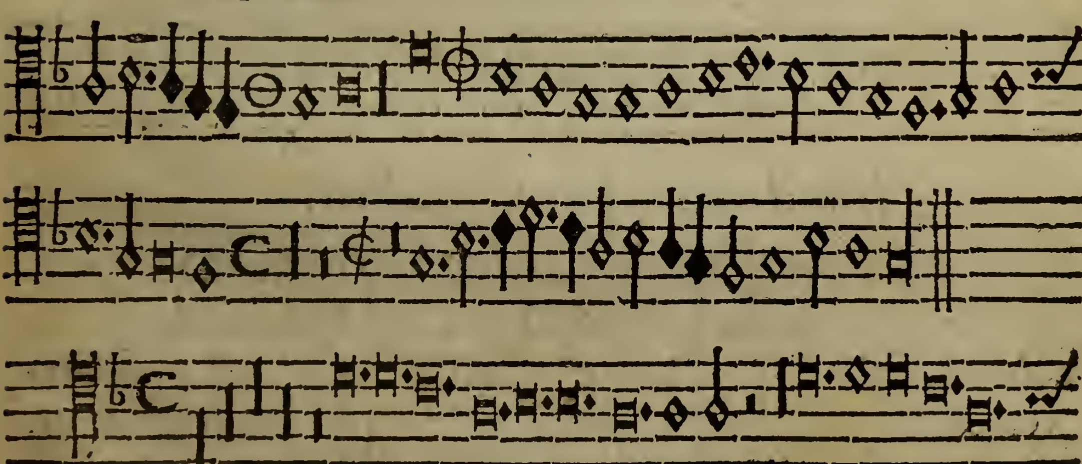
Plura diuerſa Signa eiuſdem uocis, in quodlibet aliud ſignum reſoluturus, illorum quodq; ſuo ordine, ad id, in quod reſoluat, ſecundum ſuos præſcriptos Canones referat.

Reſolutio ex { ⊙ Φ Ͼ ₵ ⦶ ₵ } in { O C } ſecũdũ { Quintũ Septimũ Quintũ Septimũ Secundũ Secundũ } Canonẽ

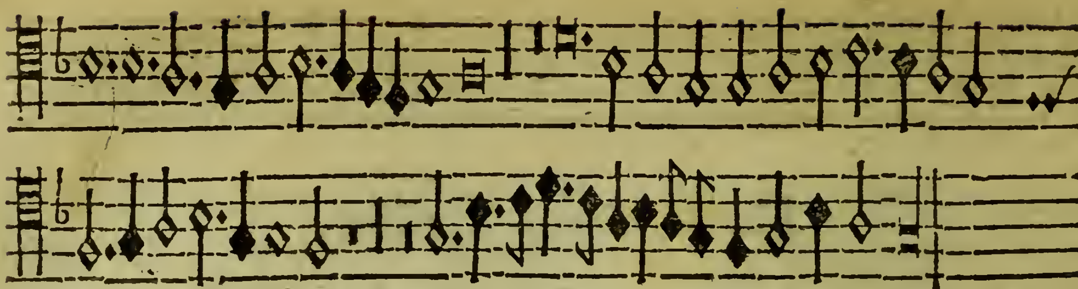
Exemplum Ghiſelini.



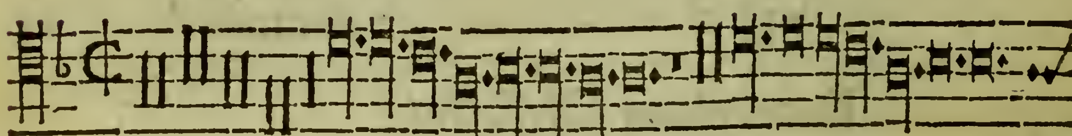
Qui tollis.



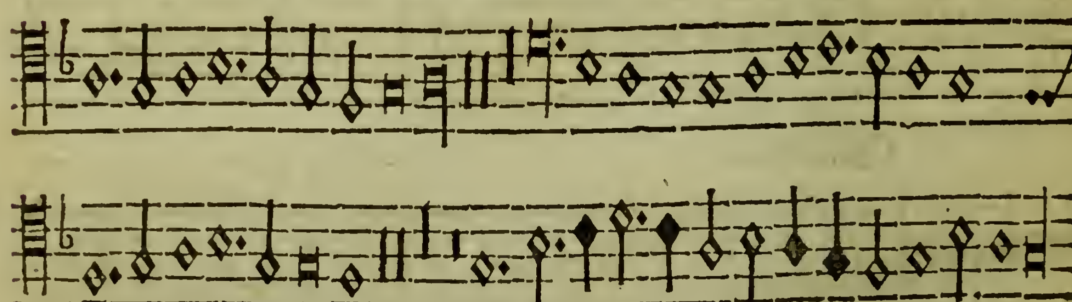
Reſolutio in integrum.



Reſolutio eiuſdem exēpli ex { ⊙ ⦶ Ͼ ₵ O C } in { Φ ₵ O2 C2 } ſecundū { Sextum Octauū Sextum Octauū Primū Primū } Canonem



Reſolutio in Diminutum.

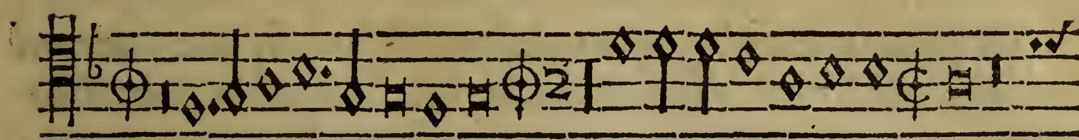


Aliud exemplum Ghiſelini.

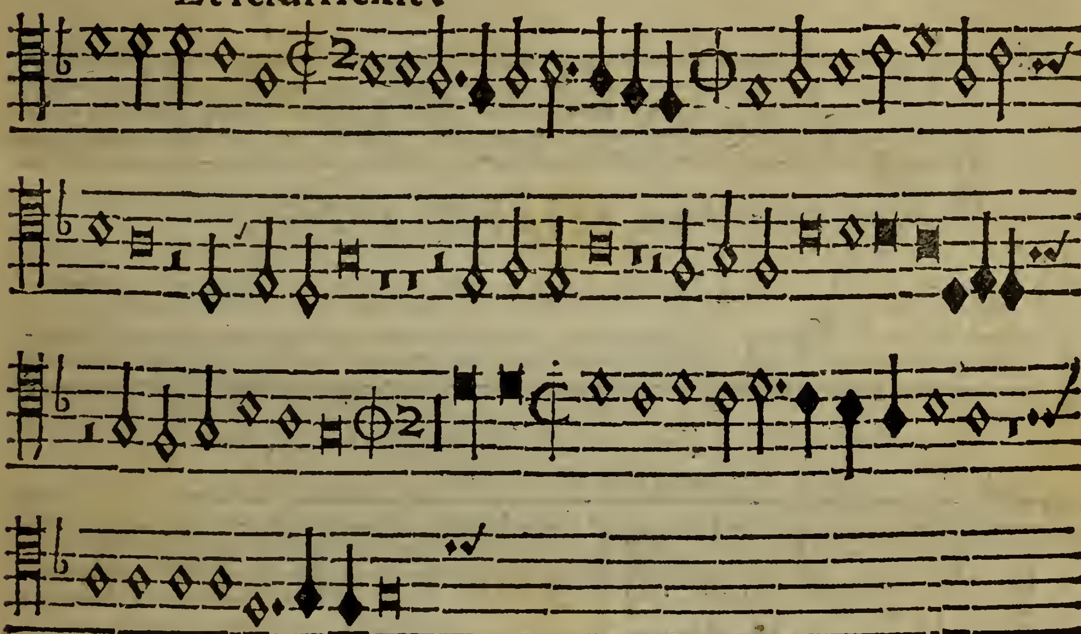
Reſolutio ſcilicet ex { Φ Φ2 ₵ ₵2 Φ2 } in { Φ ₵ } ſecūdū { Octauū Nonum Octauū Nonum Quartū } Canonem.

In hoc

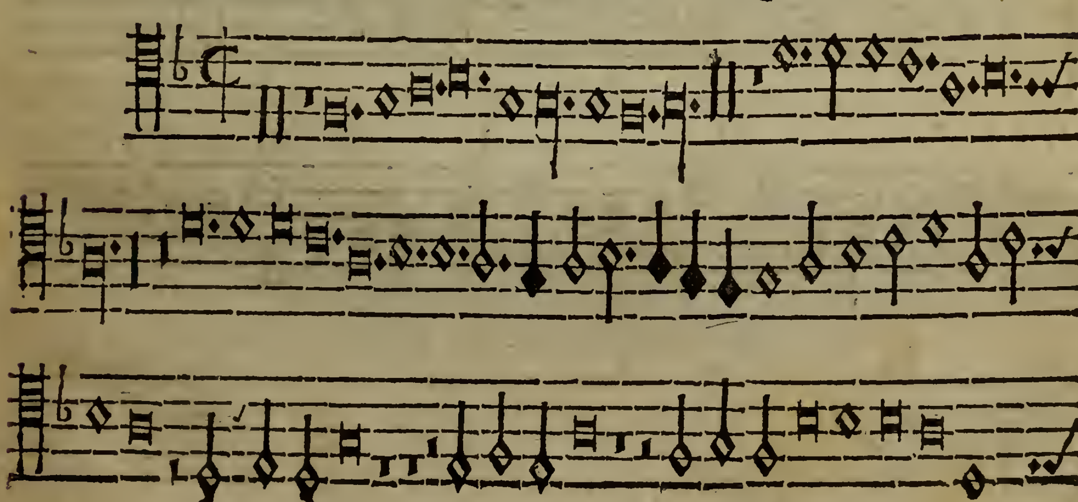
In huius exempli initio referuntur prima & altera Minima ad primam Breuem ſequentem, ut ita ipſa octo Minimis ualeat.

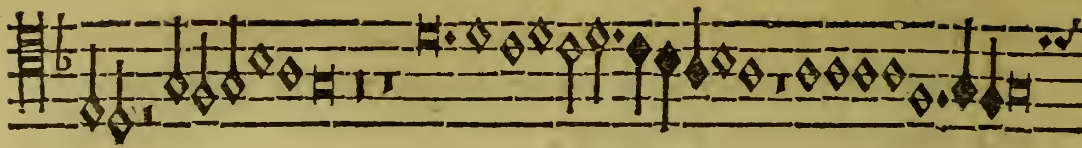


Et reſurrrexit.

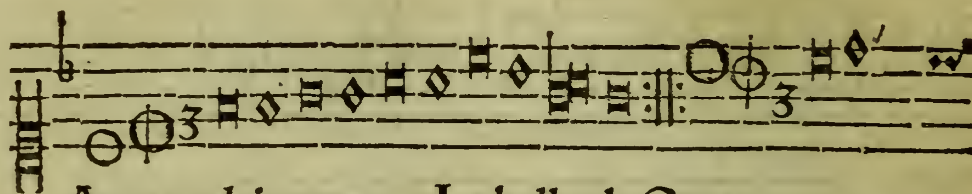


Reſolutio præcedentis exempli.

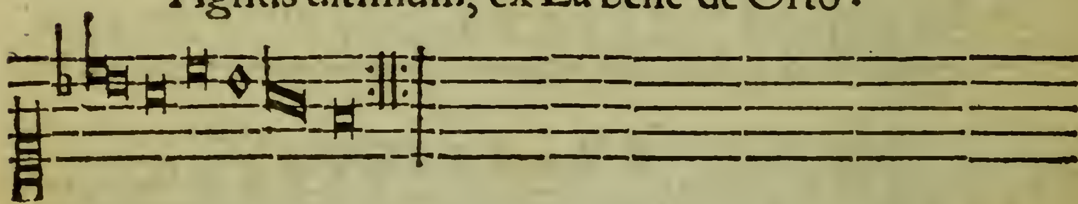


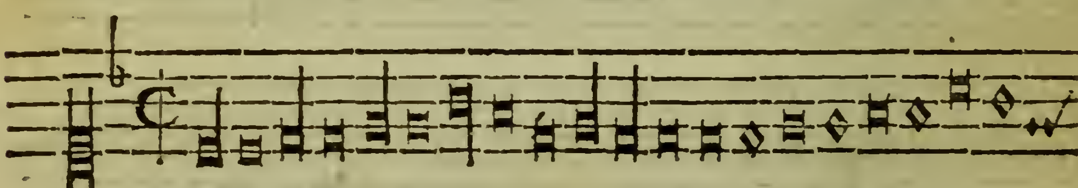


Sequitur exemplum, in quo non ſolum figuræ, uerum etiam ſitus ſignorum obſeruandus eſt, ſecundumquem Notulæ nunc altius, nunc demiſſius tranſcribi & cantari debẽt.

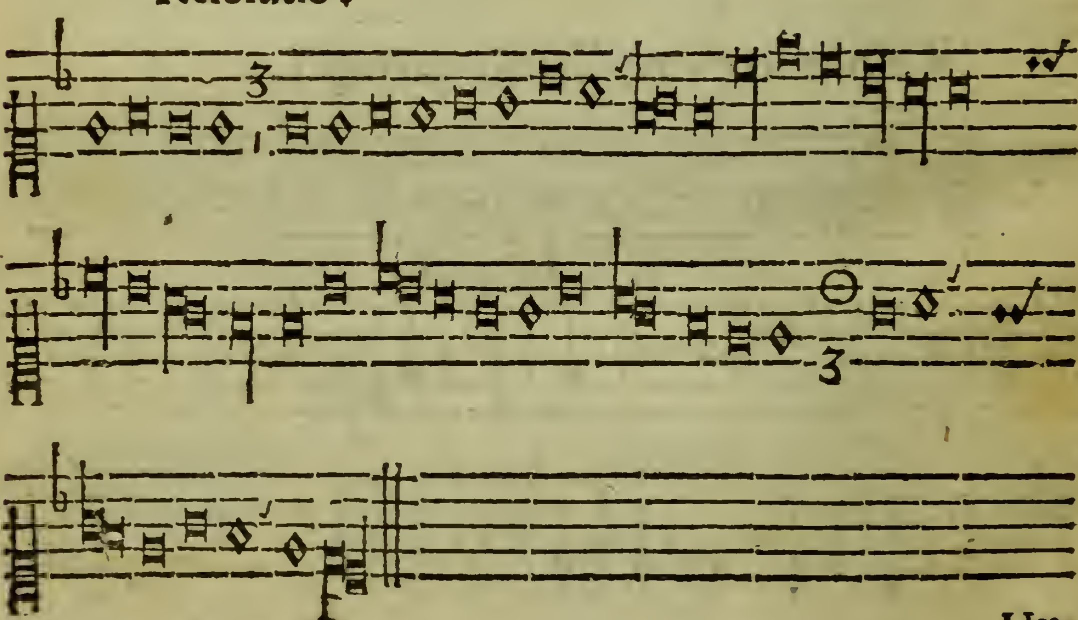


Agnus ultimum, ex La belle de Orto.





Reſolutio.



Hæc

Hæc ſunt, quæ de ſignis Muſicis docere uolui, quatenus ea, certa quapiam arte, ac certis Regulis continentur. Nam cætera, quæ prorſus omni lege & arte carent, quæ quidem plurima ſunt, ad me nihil pertinere arbitror, qui non ſomnia aut ænigmata, ſed Regulas præſcribere uolui. Niſi forte ita aliqua ſint, ut facile per artem corrigi poſsint. Qualia ſunt, ſi Hemicyclo non Diminuto C, ob Diminutionem oppoſitam, ₵, dupli incrementum adſcribitur: aut ſi ſub Prolatione Perfecta, non diminuta C·, Diminutio: Aut ſi ſub eadem, nullos numeros habente, Seſquialtera ſubintelligitur. Nam in horũ primo, leuis eſt error, ex artis ignorantia, dum quod dimidium erat, pro integro: & quod integrum erat, pro duplo habetur. quum ex arte eadem planẽ Proportio ſit, dimidij ad integrũ, & integri ad Duplum. In altero uero, diſſectio ita ₵· addenda. In tertio autem numeros ita adſcribere $\odot^{3}_{2}$ omnino oportebat. In alijs, quæ neq; noſtras Regulas, neq; talem correctionem admittunt, ipſorum autoribus, aut illorum authorum ſtudioſis, omne iudicium permitto, iudicent quicquid libitum fuerit, non aduerſabor. Dummodo hoc unum meminerint: Artem dici nullam poſſe, quæ non ſuis certis ac generalibus regulis contineatur.

De Canonibus ænigmaticis, qui plærunq; cantibus adſcribi ſolent, nulla certa regula dari poteſt: præterq; ut ſententiarum adſcriptarum formulæ obſeruentur, quod fere à rerum natura, uſu, ſimili, contrario, &c. uſurpantur. Ita cancriſare, retrogradi eſt. Noctem in diem uertere, eſt albas notulas canere, quæ nigræ ſcribuntur. Miſericordiam & ueritatem ſibi obuiaſſe, eſt eundem cantum ab hoc rectè, ab altero retrogrado ordine concini debere &c.

Caput

CAPVT OCTAVVM
De Tonis.

DE induſtria mihi hic temperabo à longiore Tonorũ deſcriptione. Quid eñ opus eſt Autẽtas ac Plagales Tonorũ, ut uocãt, limitationes, & cuiq; illorum ſuperadditas differentias, religioſius proſequi, quorum in figuratis cantibus penè nullam rationem haberi cernimus? Sufficiat ergo hic quàm ſimplicisſime monſtraſſe, quomodo Toni uulgatioris cuiuſq; Cantilenæ cognoſci, Pſalmi'q; & Magnificat, ſic enim loqui licet, intonari debeant. Qui plura uolet, is ex alijs petat.

Quid eſt Tonus?

Eſt certa quædam qualitas melodiæ, ſeu potius affectus cantionis. Vt enim affectuum animi, alij alacres ac plauſibiles, alij graues & ſedati, quidam triſtes ac gemebundi, rurſus iracundi alij ac impetuoſi: ita & melodiæ cantuum, quòd aliæ aliter afficiant, uarie diſtinctæ ſunt Muſicis.

Quot ſunt ſpecies Tonorum?

Octo. Quæ ex certis interuallis, quorum quiſq; aliquod peculiare, & ceu proprium habet, diſcernuntur. At quæ ea ſint, & quod quẽq; Tonum adtineat, ex ſubſcriptis uerſibus facilime ediſcent pueri.

De Interuallis, cuiq; Tono peculiaribus.

Pri. Re, La, dat: Se. Re, Fa: Ter. Mi, Fa: Mi, La'q; Quart⁹.
Quint. Fa, Fa: Sex. Fa, La: Sep. Vt, Sol: Oct. ſonat Vt, Fa.

De Tractu Tonorum.

Altior imparibus: paribus demiſsior eſt uis.
Quæ quota ſit, cuiusúe Toni, de fine petatur.

De ſyl

De ſyllabis ac Clauibus finalibus.

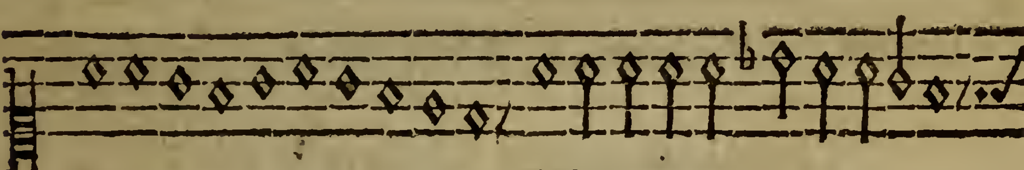
Prim.Se,D,Re;Ter.Quar.E,Mi;Quin.Sex.F,Fa;Sep. (& oc,G,Vt.
Hoc eſt,

Primus & ſecũdus, Tertius & Quartus, Quintus & Sextus, Septim⁹ & Octau⁹ finiunt per Dlaſolre, Elami, Faut, Gſolreut in Re, Mi, Fa, Vt

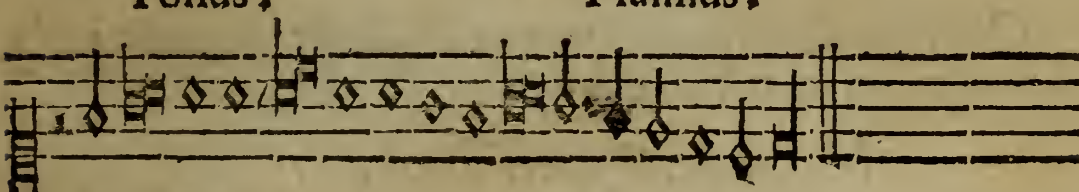
Quis cantus eſt Primi Toni?

Omnis cantus Primi Toni eſt,qui in Re finiens,tractum ſuæ melodiæ per Re La Diapente potiſsimum effingit.

Monodia Primi Toni.



Tonus. Pſalmus.

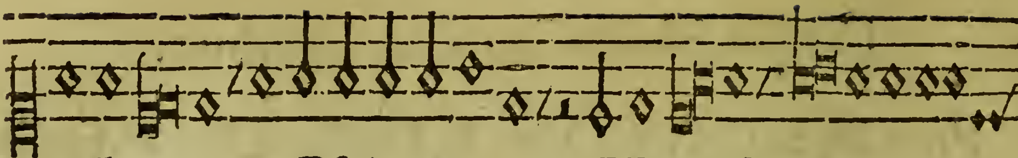


Magnificat.

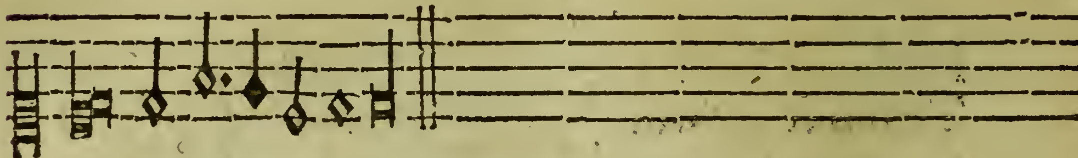
Quis cantus eſt Secundi Toni?

Secundi Toni eſt,quicunq; cantus cum Re finali fa Semiditonum frequentius repetit.

Monodia ſecundi Toni.



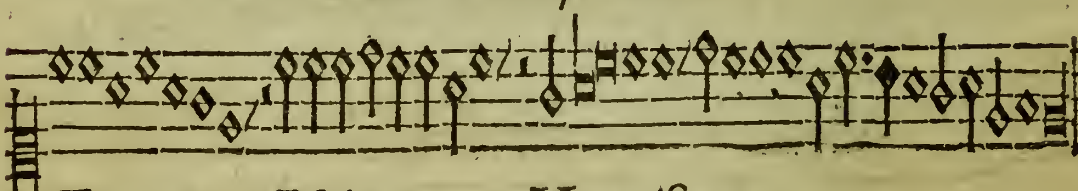
Tonus. Pſalmus. Magnificat.



Quæ Cantilenæ ſunt Tertij Toni?

Eæ omnes, quæ in Mi deſinunt, ſed ita, ut ex eodem Mi cum Fa per Diapente & Hemitonium maiorem melodiæ partem deſumant.

Monodia Tertij Toni.

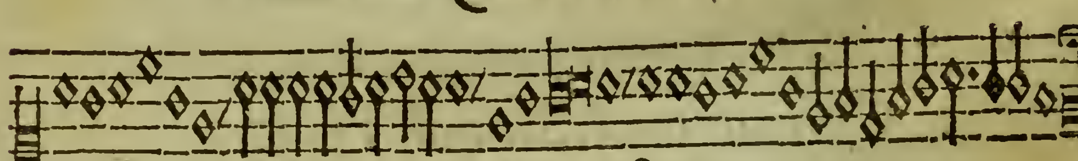


Tonus. Pſalmus. Magnificat.

Quis Cantus eſt Quarti Toni?

Quicunq; ſuam melodiam per Mi finale, ſæpius cum la Diateſſaron repetitum, effingit

Monodia Quarti Toni.

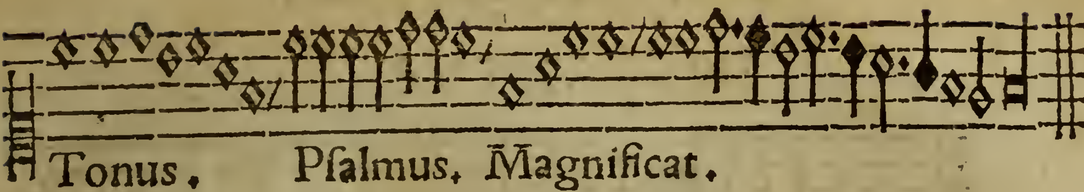


Tonus. Pſalmus Magnificat.

Quis Cantus eſt Quinti Toni?

Qui cum Fa finali, alterũ Fa ſupremũ per Diapente, crebrius repetit. Aut, quod alijs magis placet, qui cũ Vt finali, Sol Diapente, & Mi Ditonum ſæpius reiterat.

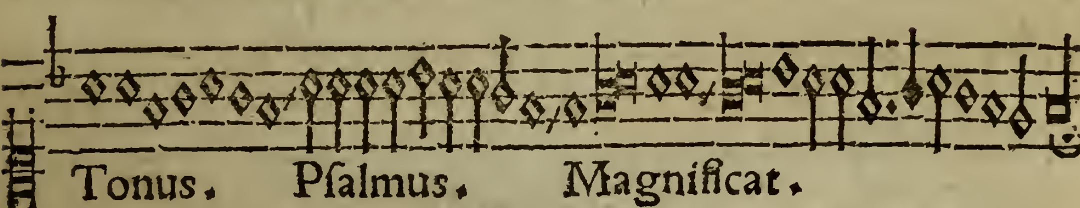
Monodia Quinti Toni.



Quæ Cantio eſt Sexti Toni?

Quæ ſuum Fa finale, cum ſuperiore La, per Ditonum crebrius commiſcet.

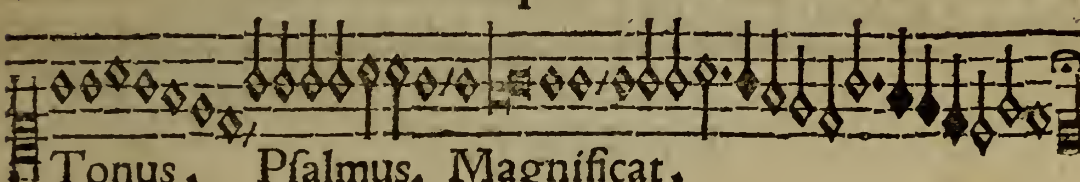
Monodia Sexti Toni.



Quis eſt Septimi Toni?

Is eſt, qui à crebrius repetito Sol, tandem Diapente in Vt finale delabitur.

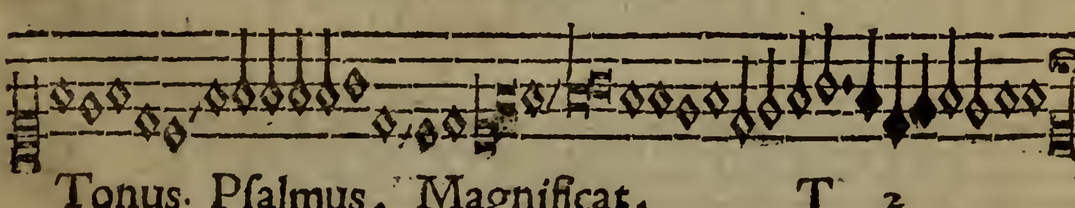
Monodia Septimi Toni.



Quis eſt Cantus Octaui Toni?

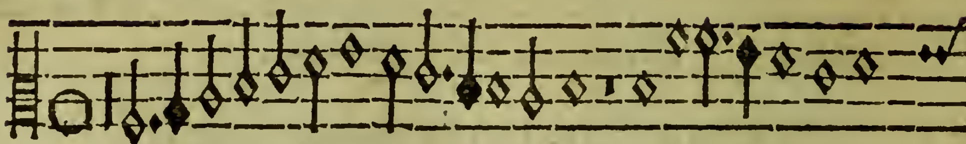
Qui per Fa & Vt finale, frequẽtius inuicem Diateſſaron repetita, ſuam melodiam conſtituit.

Monodia Octaui Toni

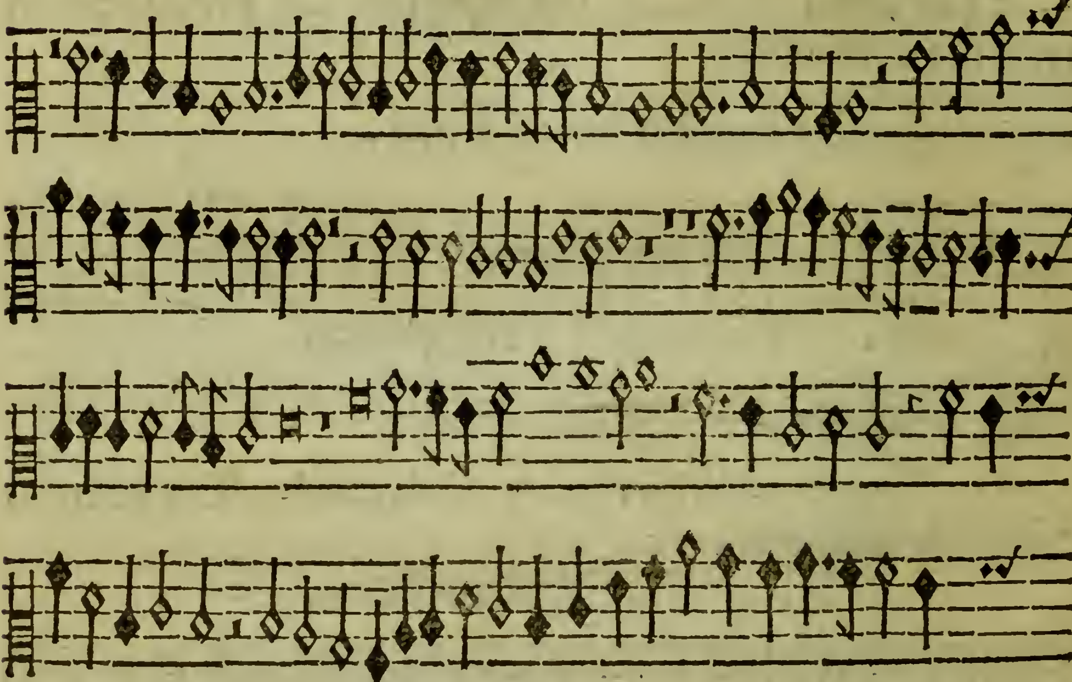


Exemplum Primi Toni.

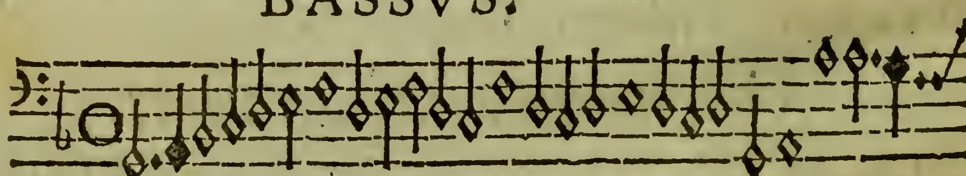
DISCANTVS.
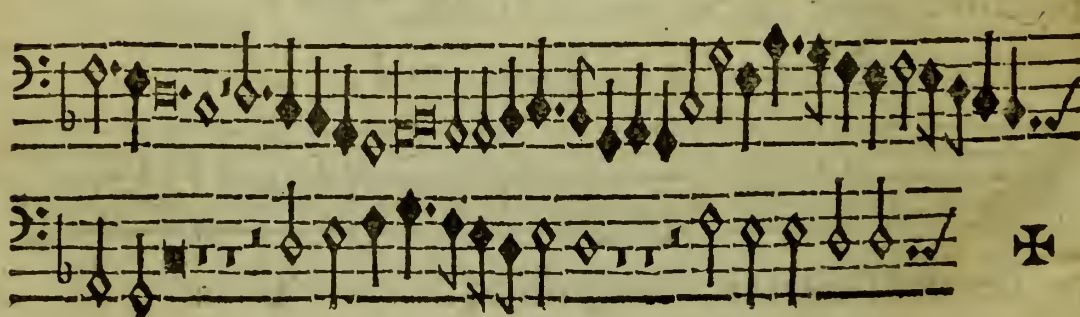


Pater Meus agricola eſt. Alexander Agric.



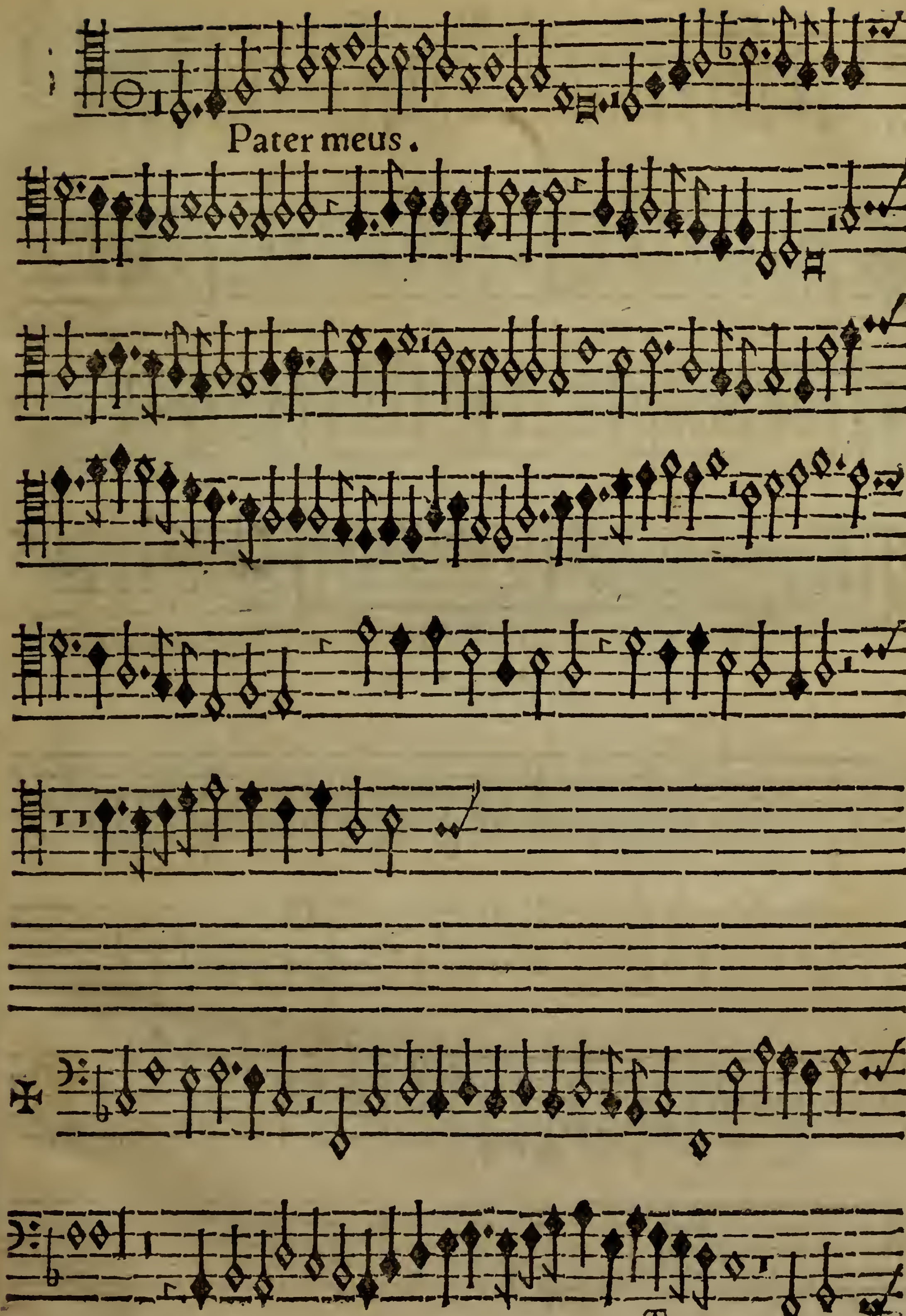
BASSVS.



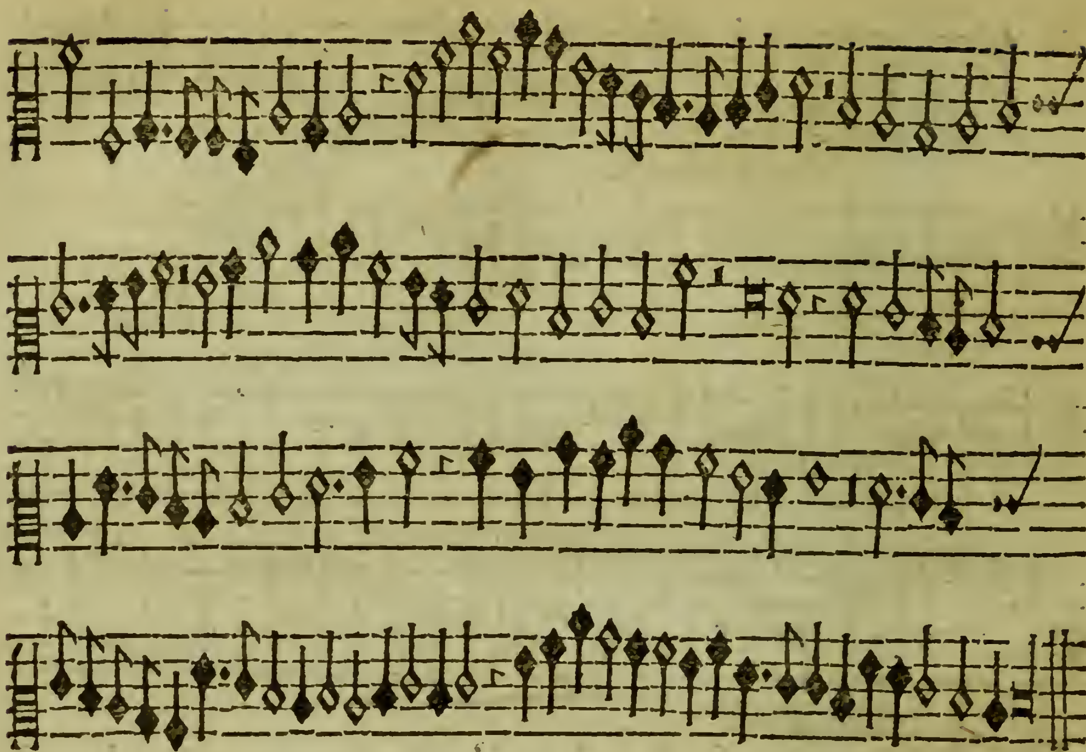
Pater meus



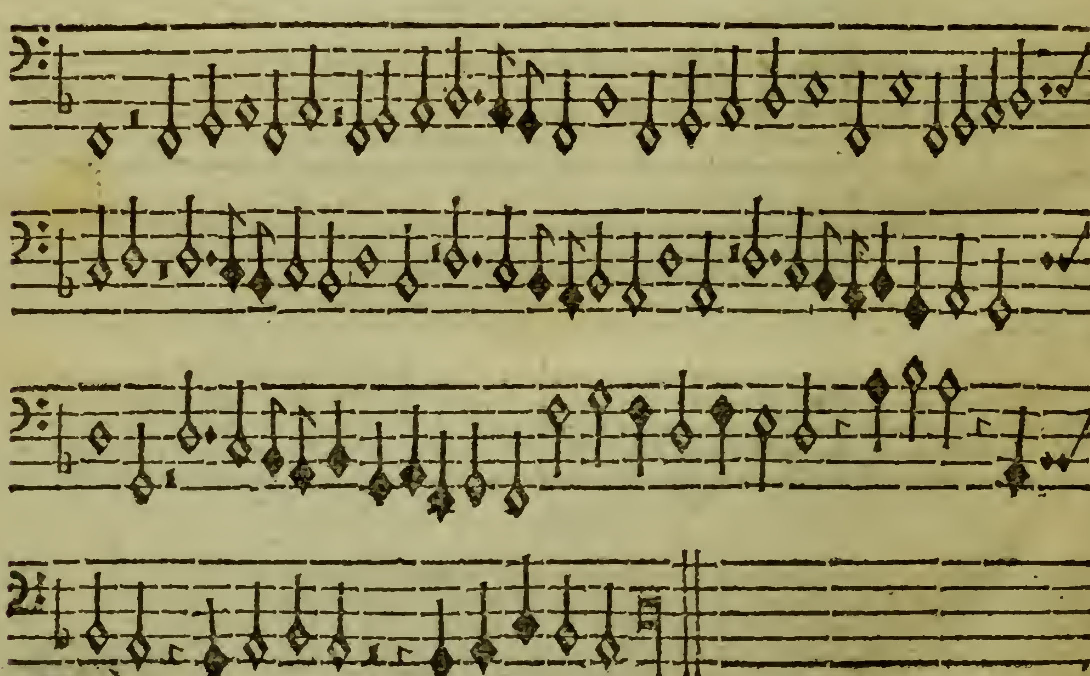
TENOR.



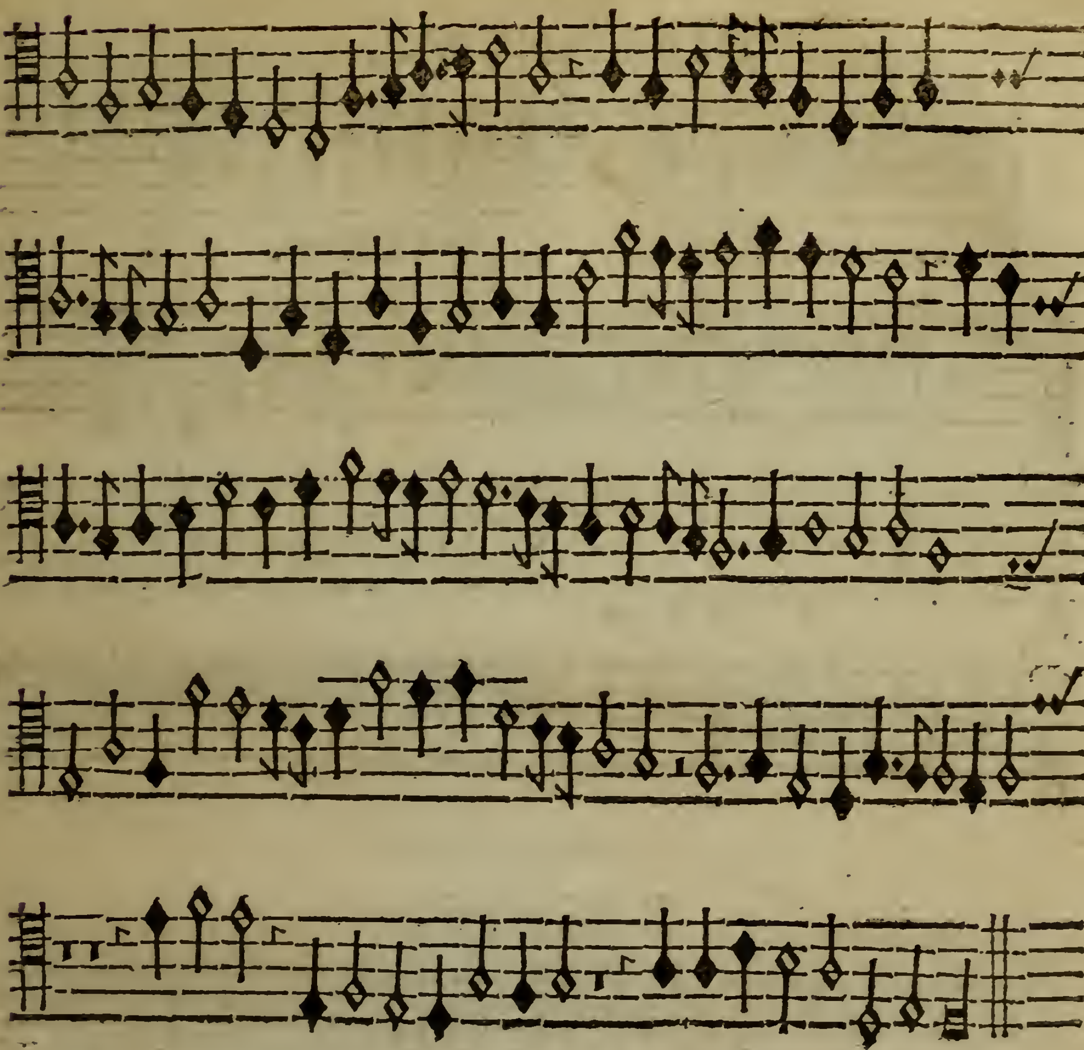
DISCANTVS.



BASSVS.



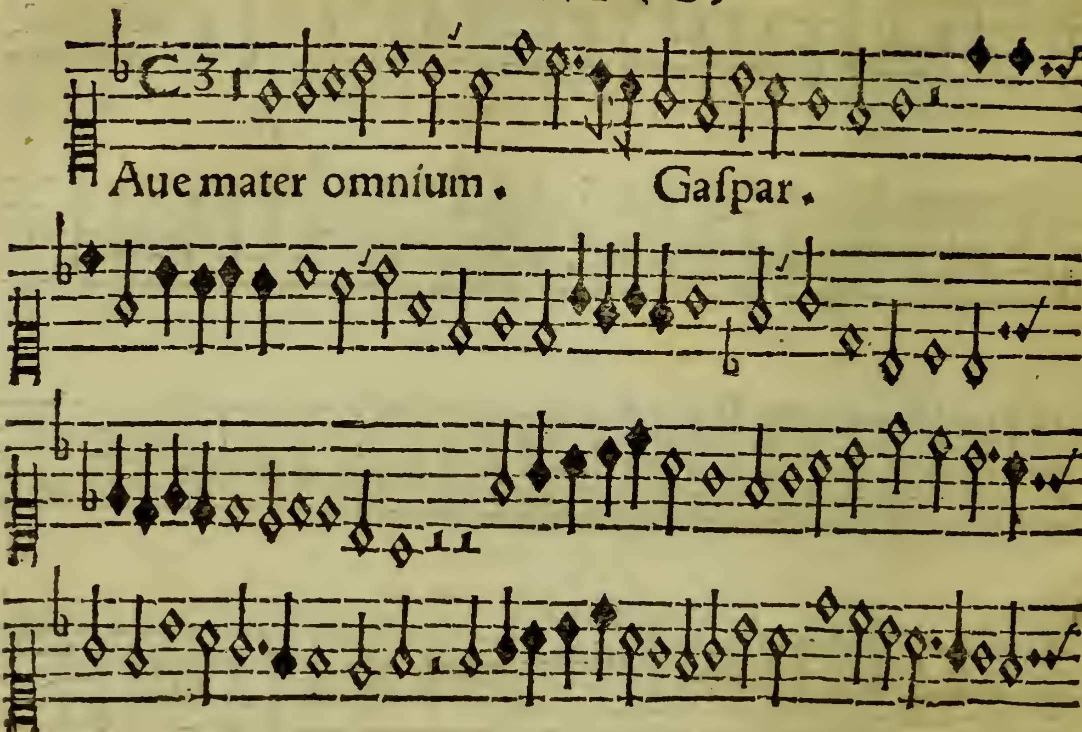
TENOR.



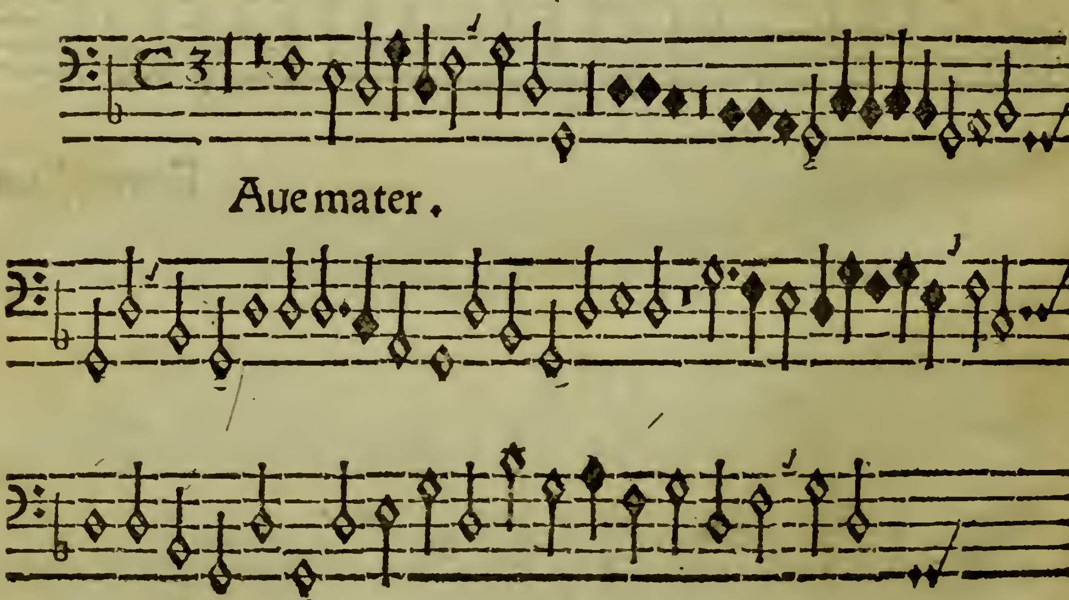
Exemplum

Exemplum Secundi Toni.

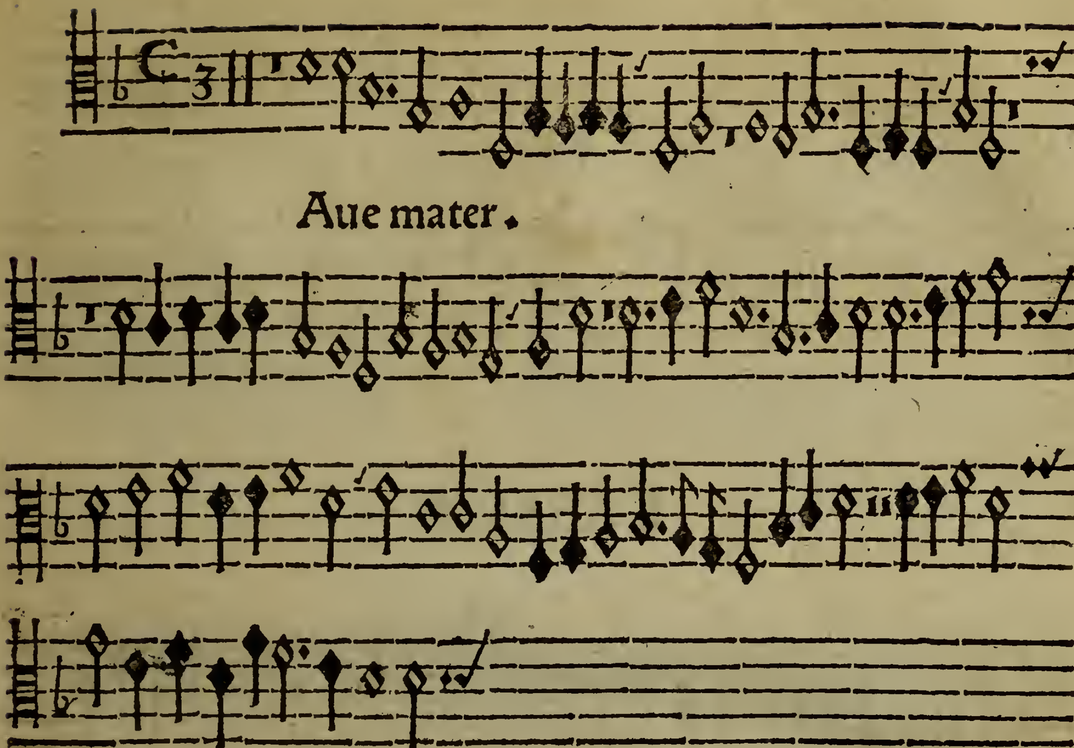
DISCANTVS.



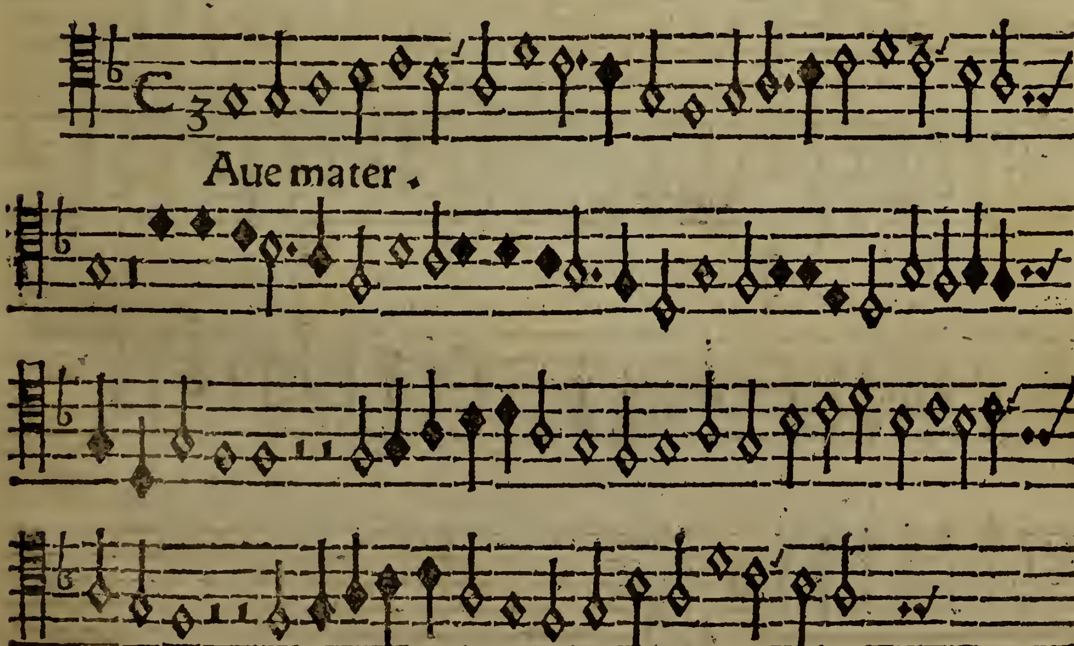
BASSVS.



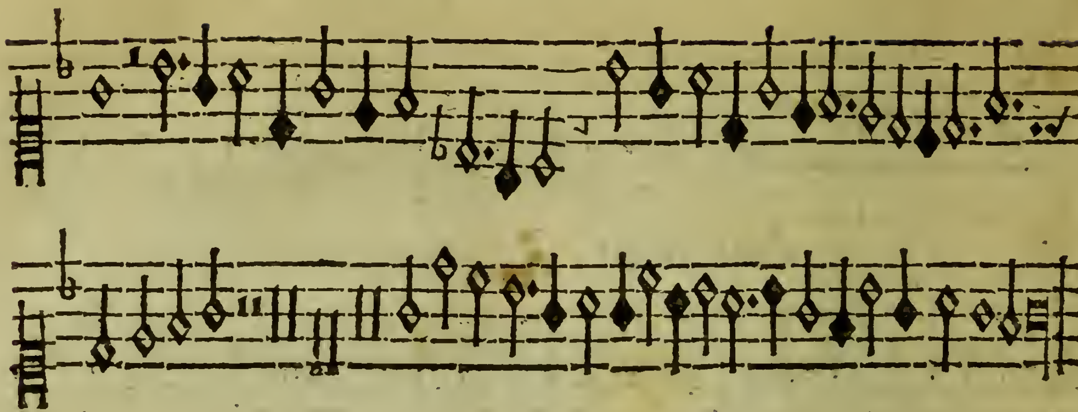
ALTVS.



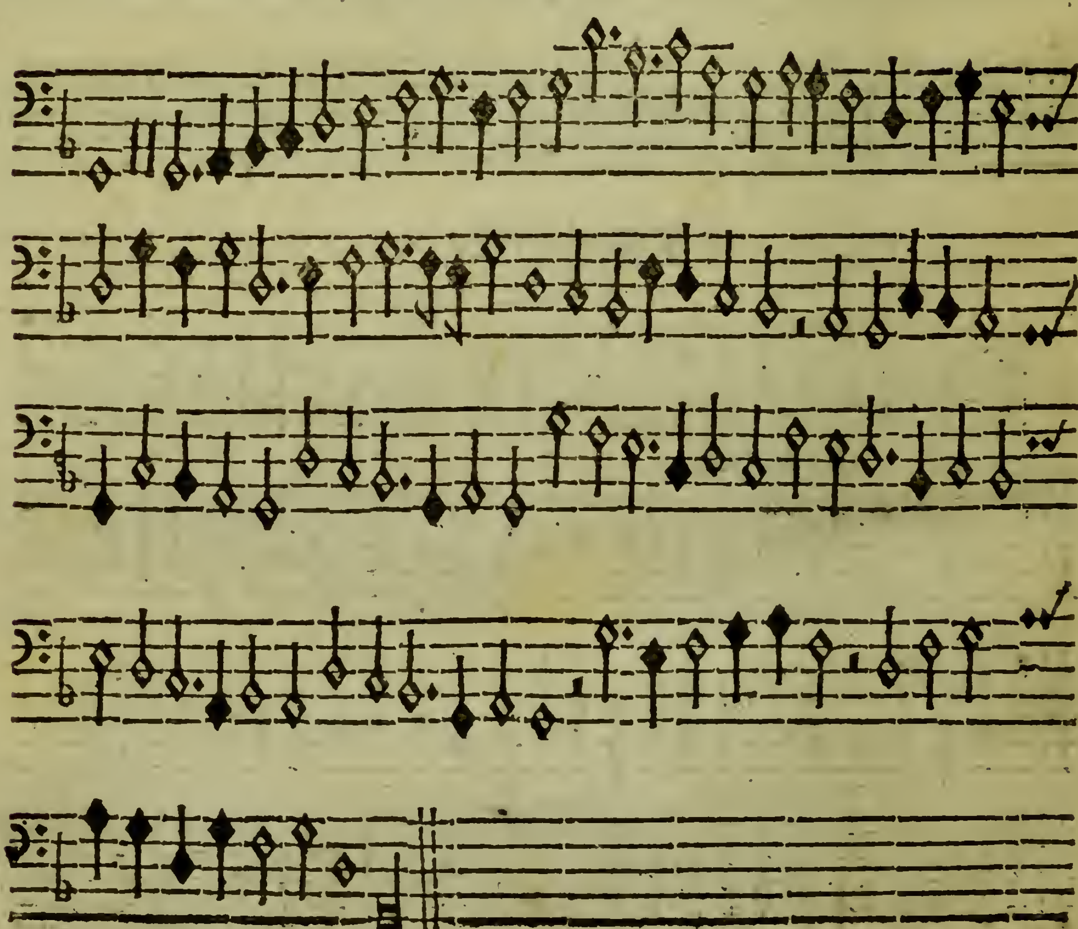
TENOR.



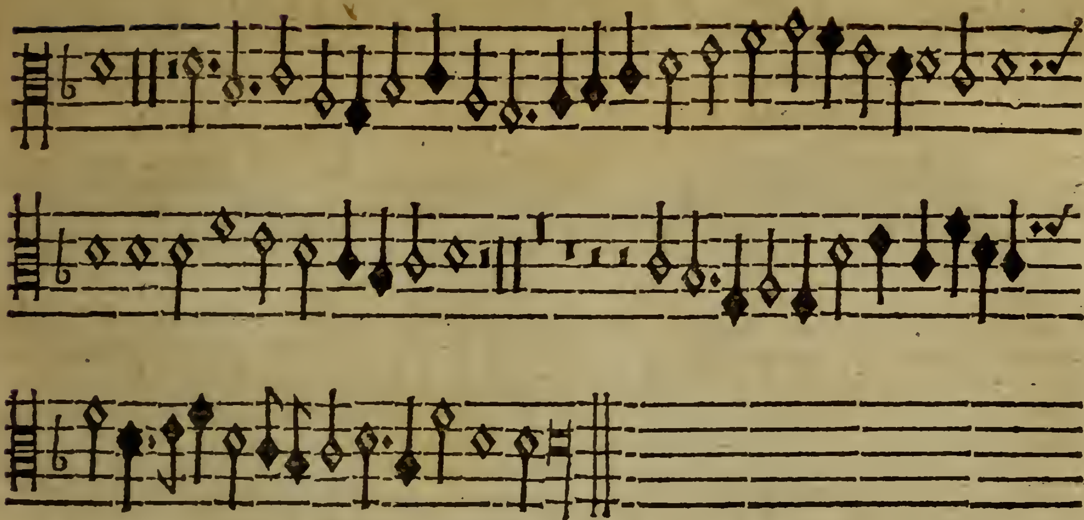
DISCANTVS



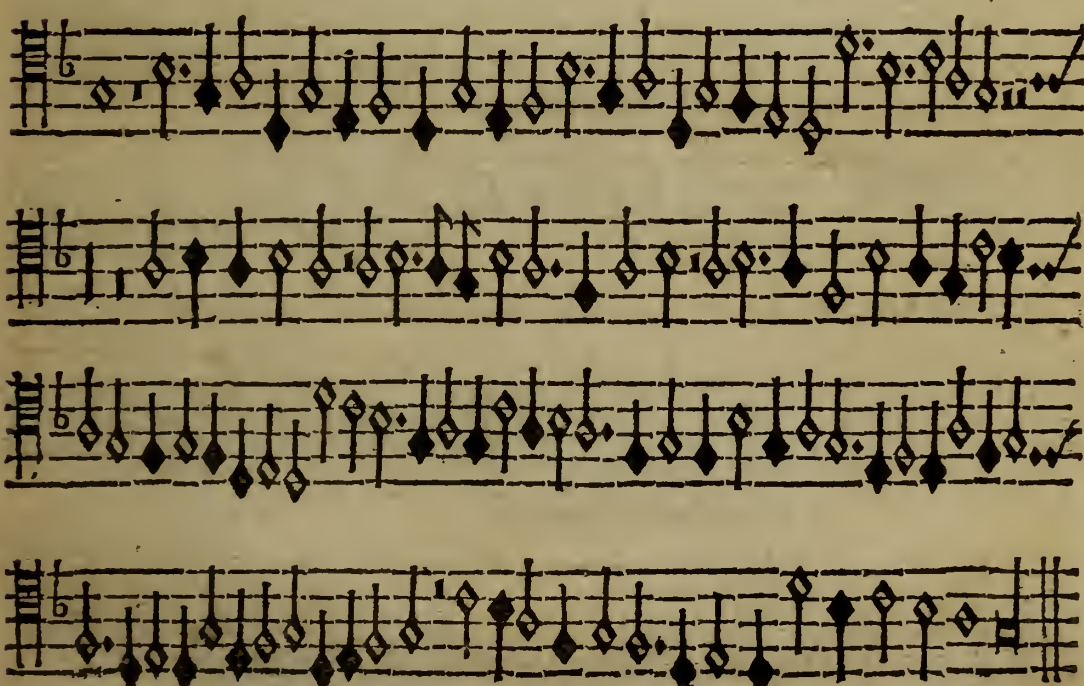
BASSVS.



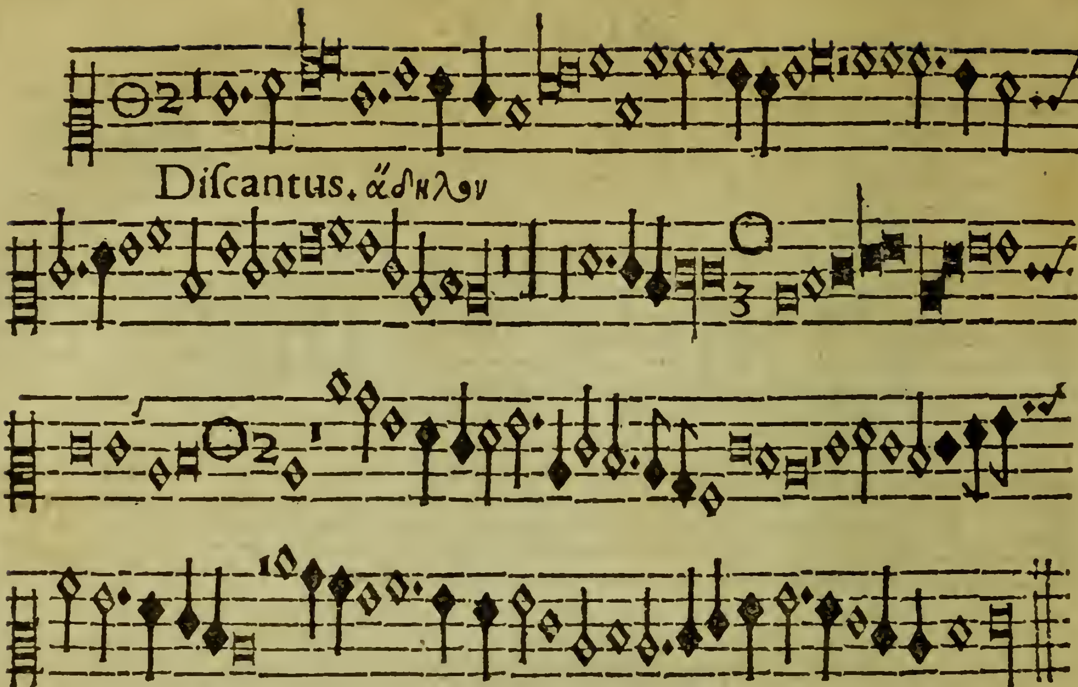
ALTVS.



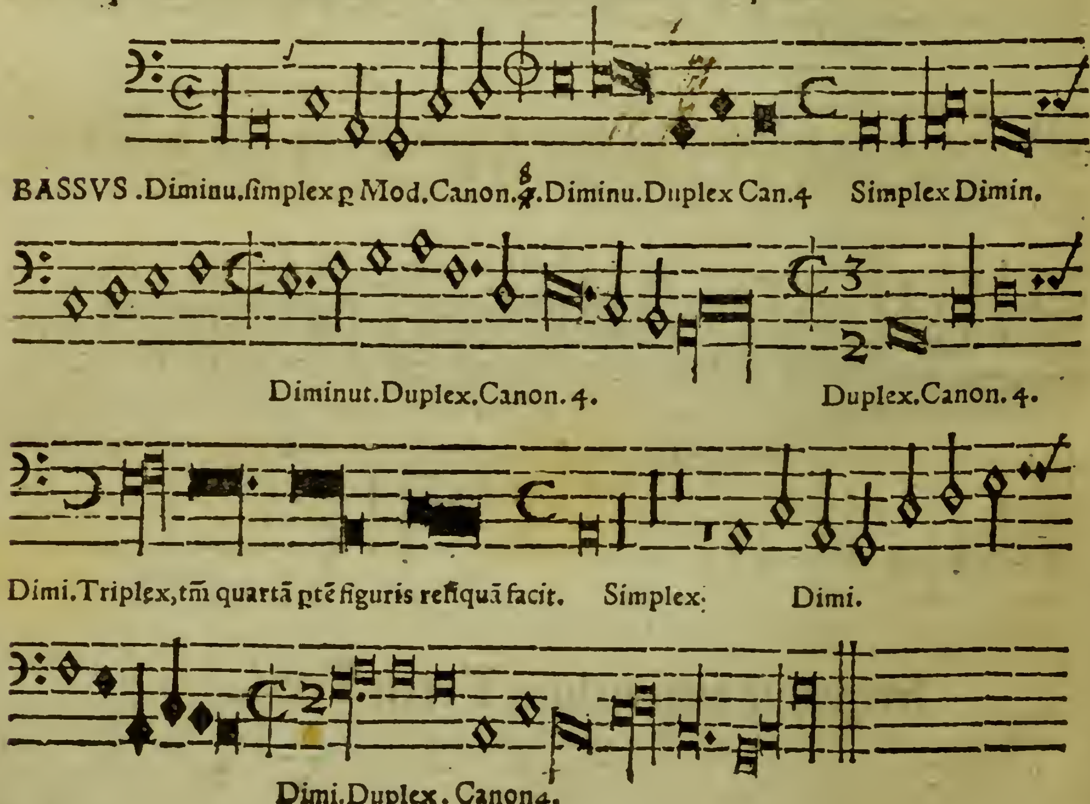
TENOR.

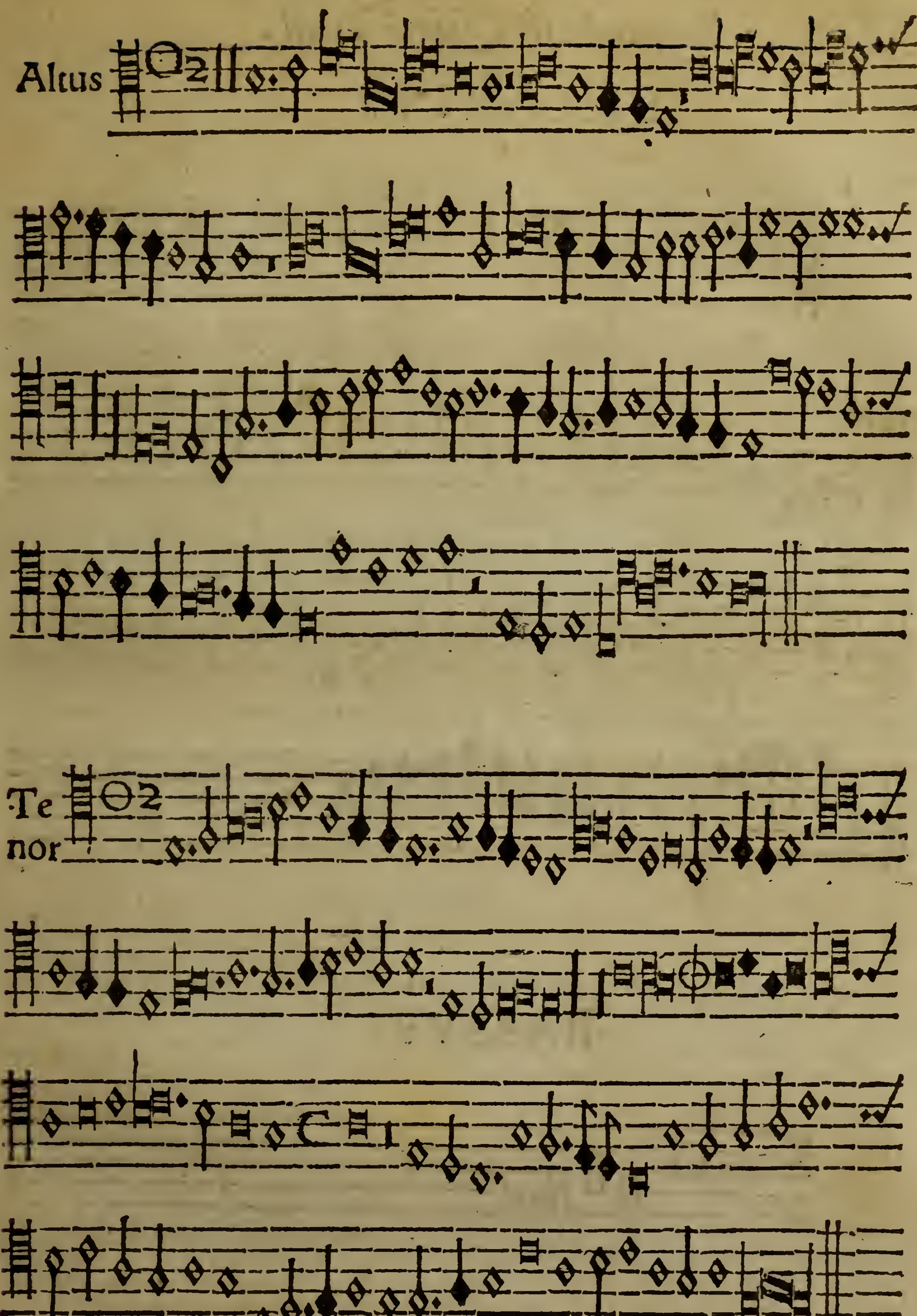


Sequitur exemplum Tertij Toni.
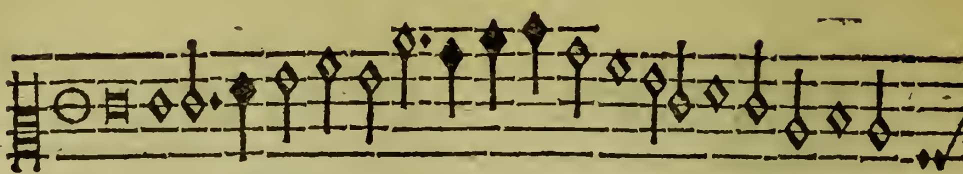


Ad hūc Baſſum requirenda ſunt ea, quæ ſupra folio 81. annotaui mus. Tū etiam quicquid de uarijs Diminutionibus, ſub ſexto cap. eſt. At ſi quis reſoluere uelit, Canones indicatos ſequatur.



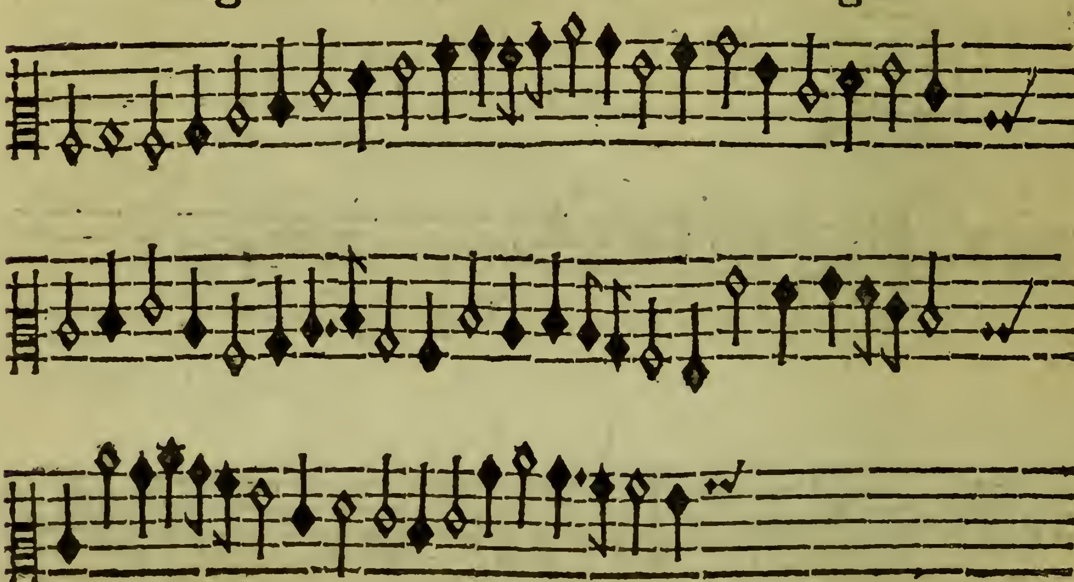

Altus
Te
nor

Exemplum Quarti Toni.

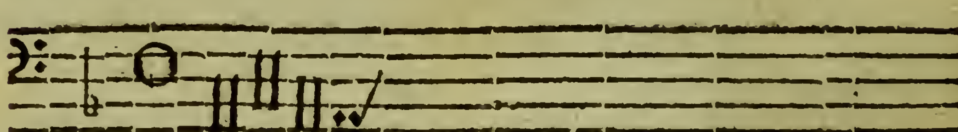
DISCANTVS.



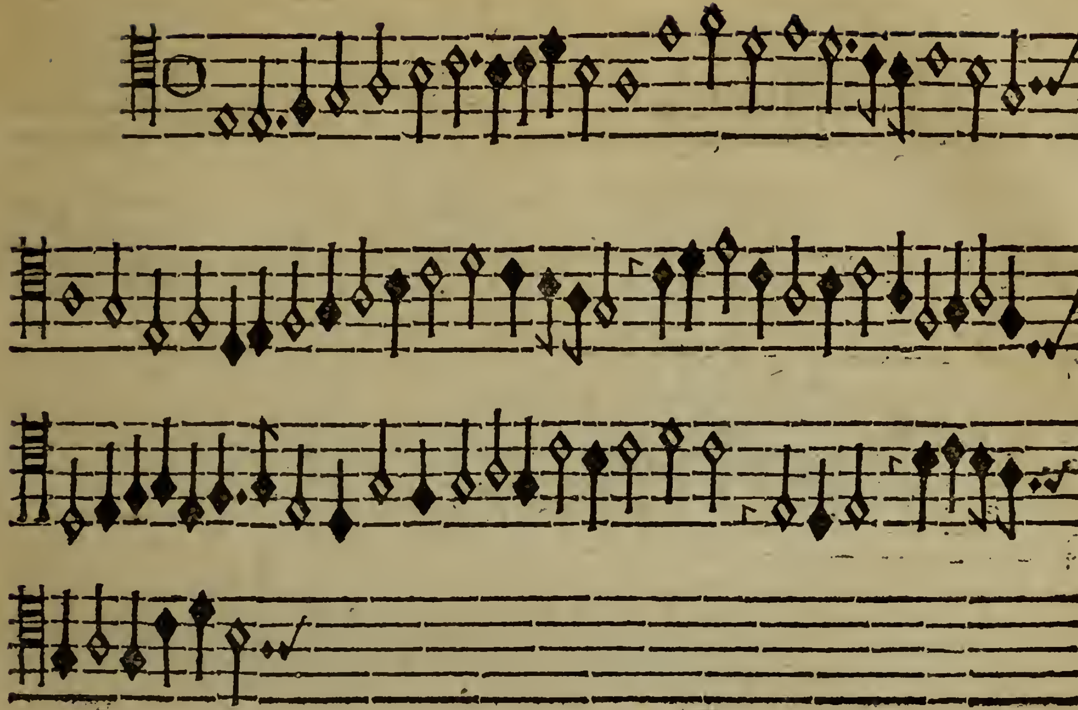
Agnus. Malhuer me bat. Alex. Agric.



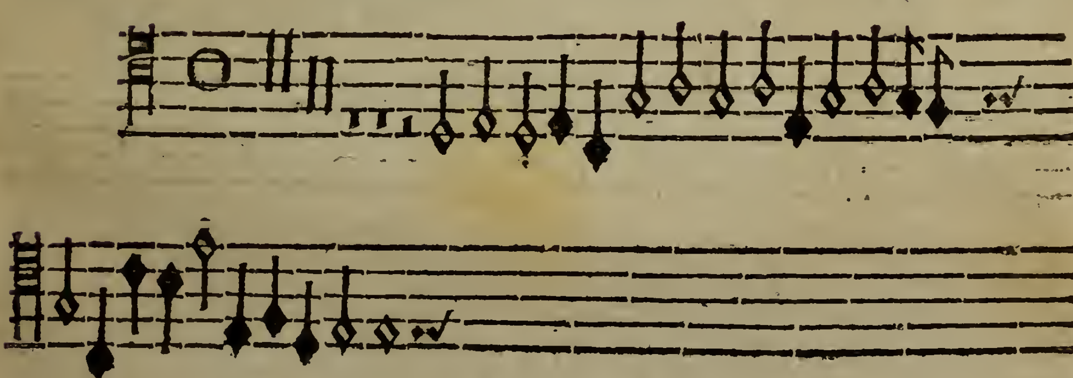
BASSVS.



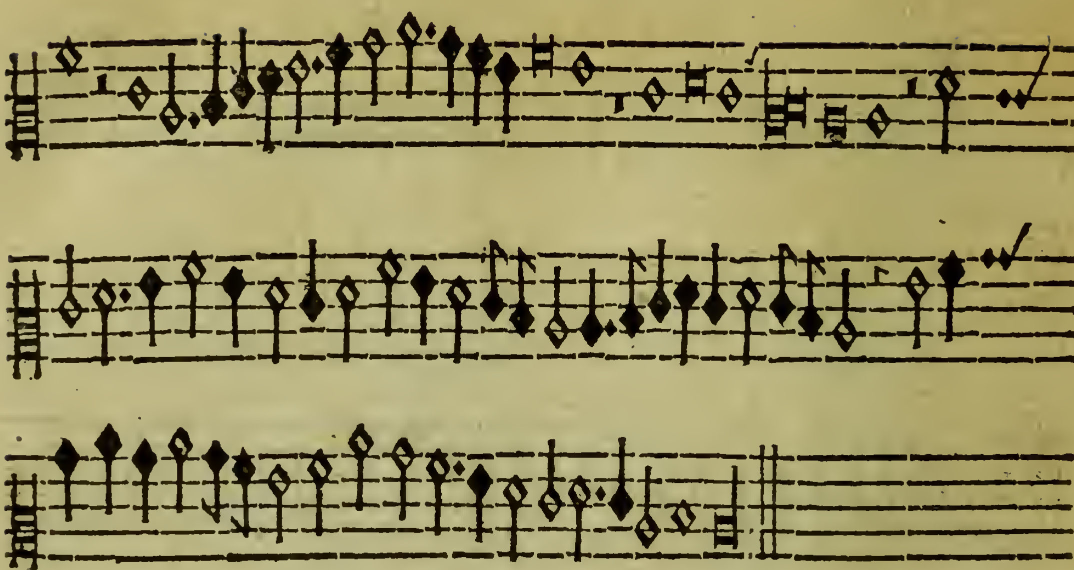
ALTVS.



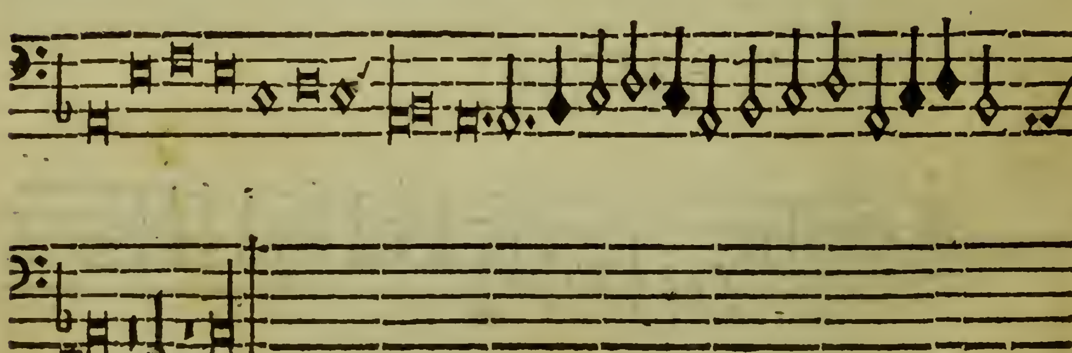
TENOR.



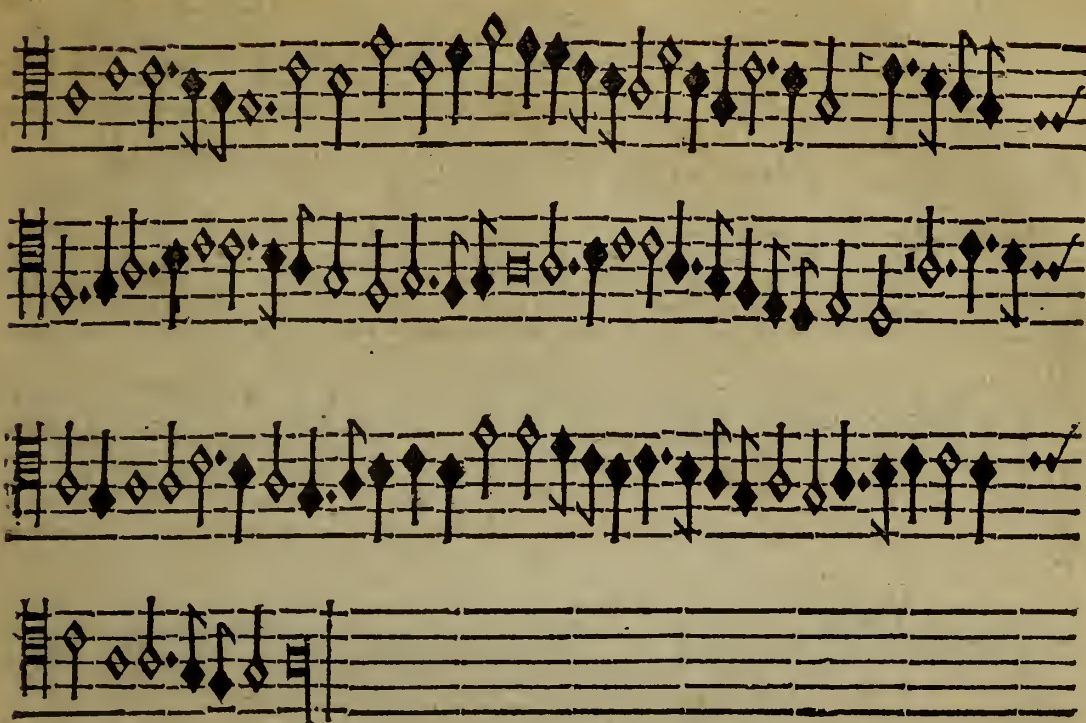
DISCANTVS.



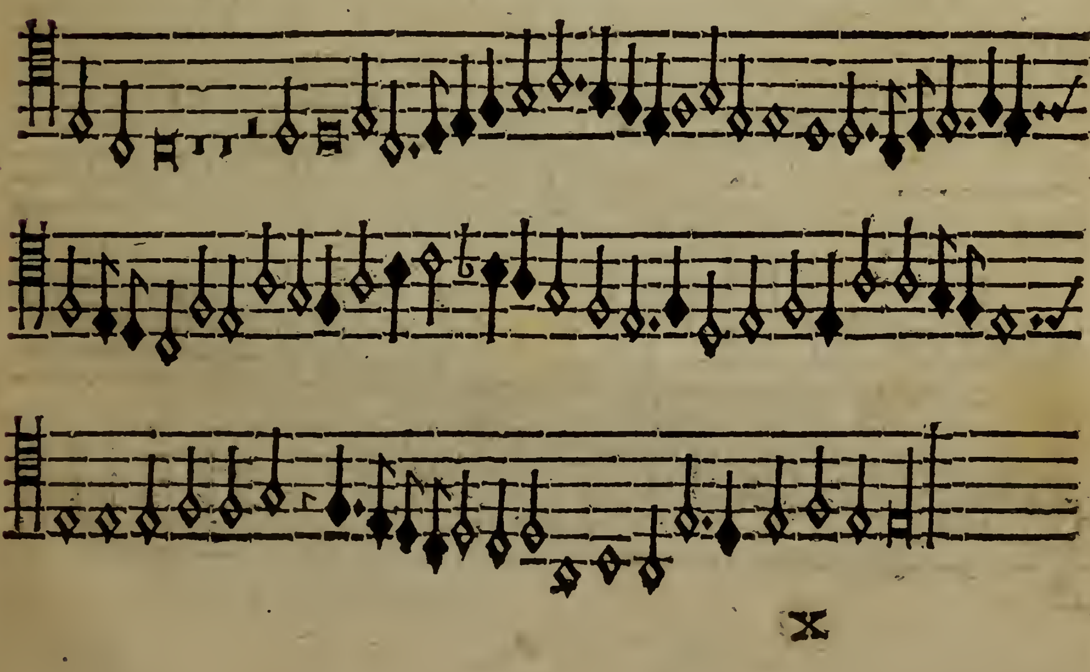
BASSVS.



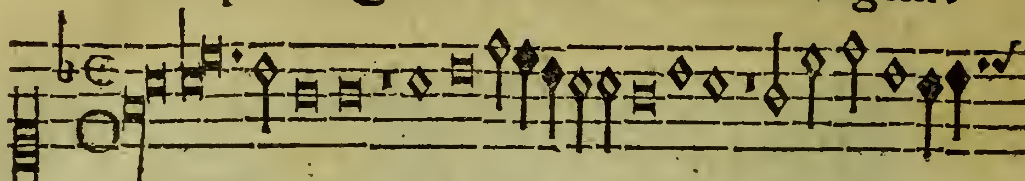
ALTVS.



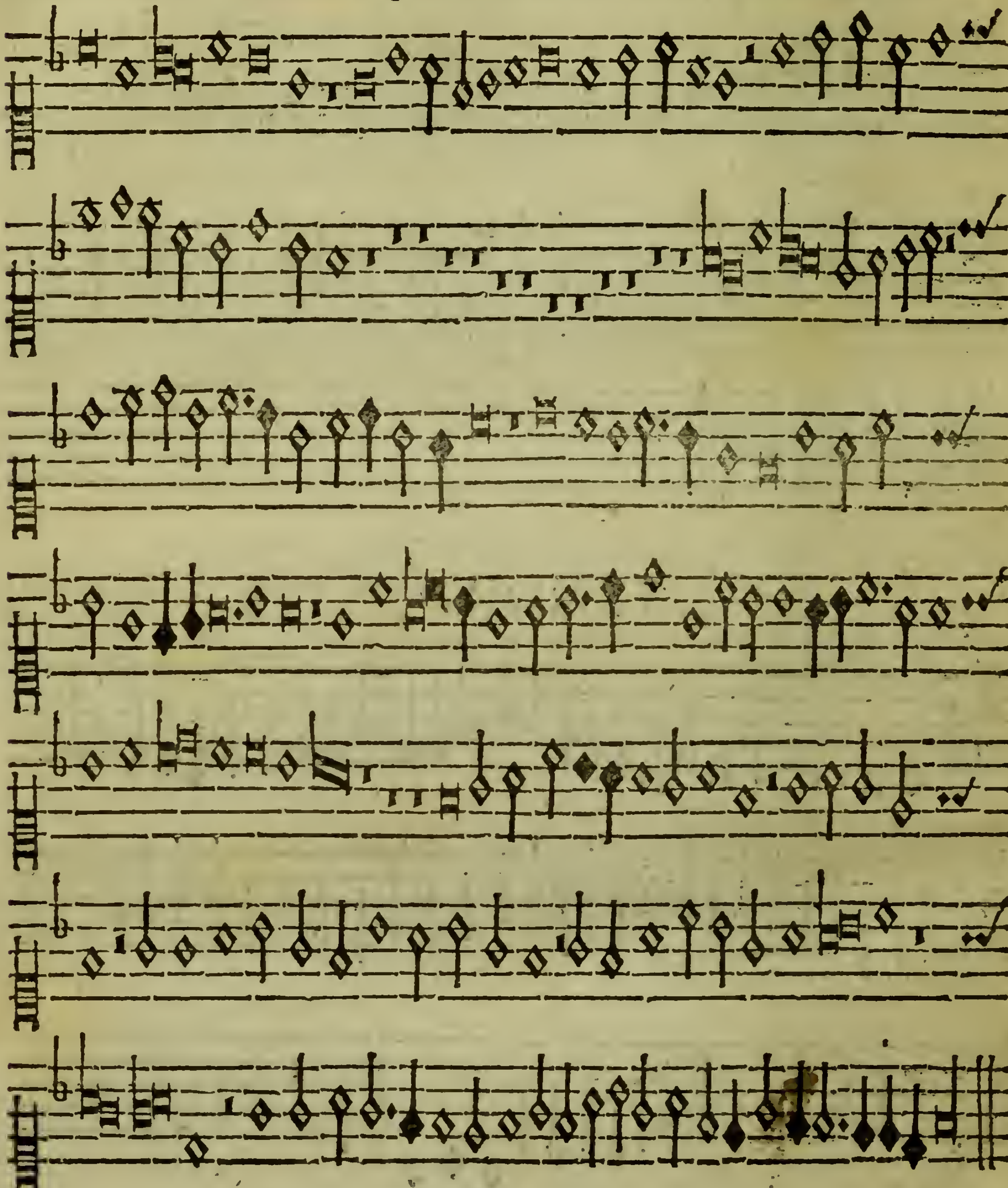
TENOR,

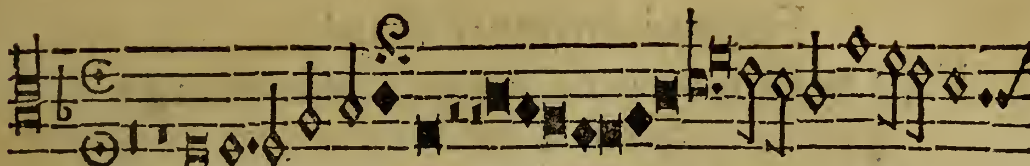


Exemplum Quinti Toni Iohannis Ockegem.

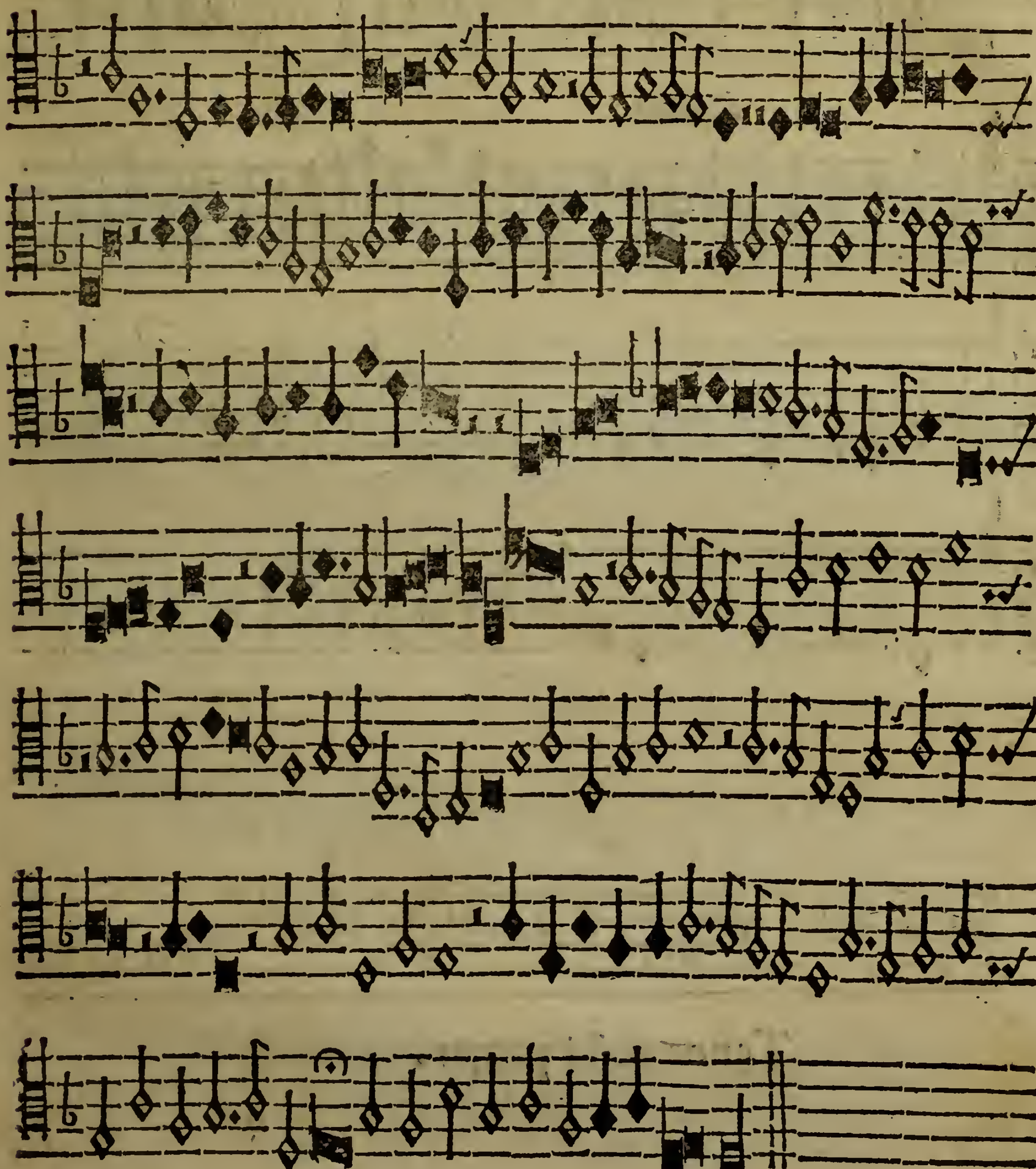


Et in terra. Altus ſequit̃ Diſcantũ in Subdiateſſaron.





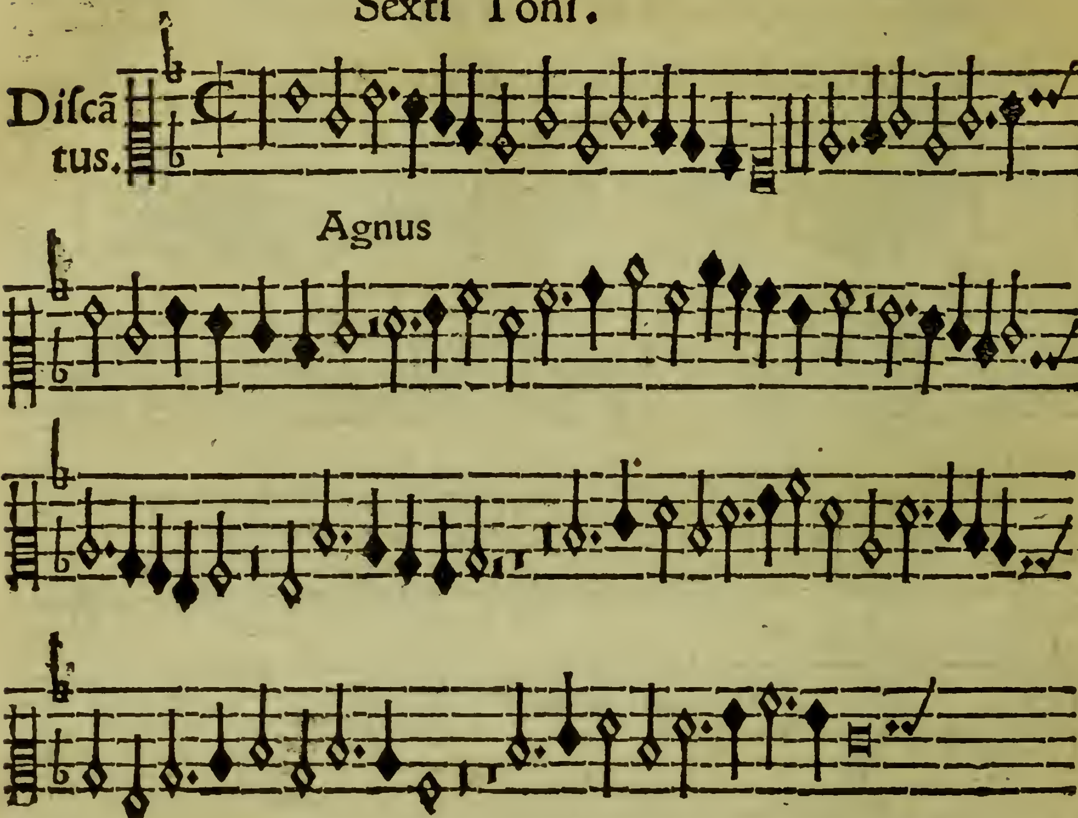
Baſſus in Subdiateſſaron incipientẽ Tenorem ꝓſequit̃.

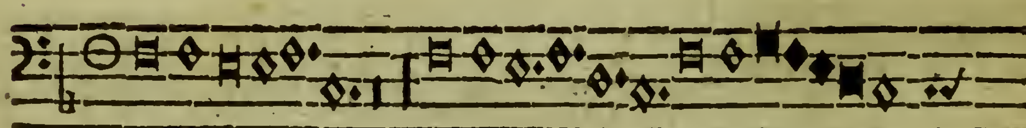


De huius exempli Reſolutione require ſupra Cano, 7. in Reſolutionibus.

Exemplum Sexti Toni.

Fuga ad Minimam Ioſquini in Lhomme arme Sexti Toni.





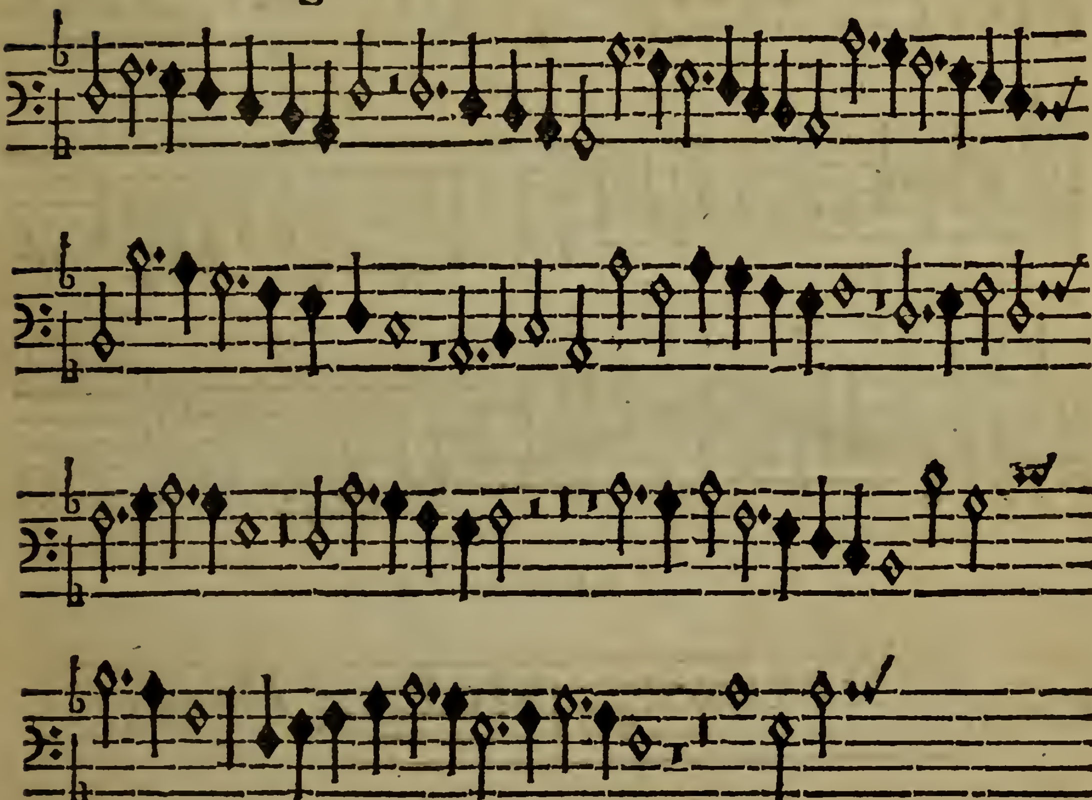
Tenor rectâ pergat.

Fuga ad Minimam.

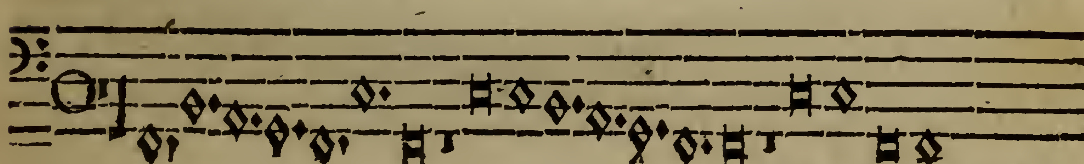
ALTVS.



Agnus.

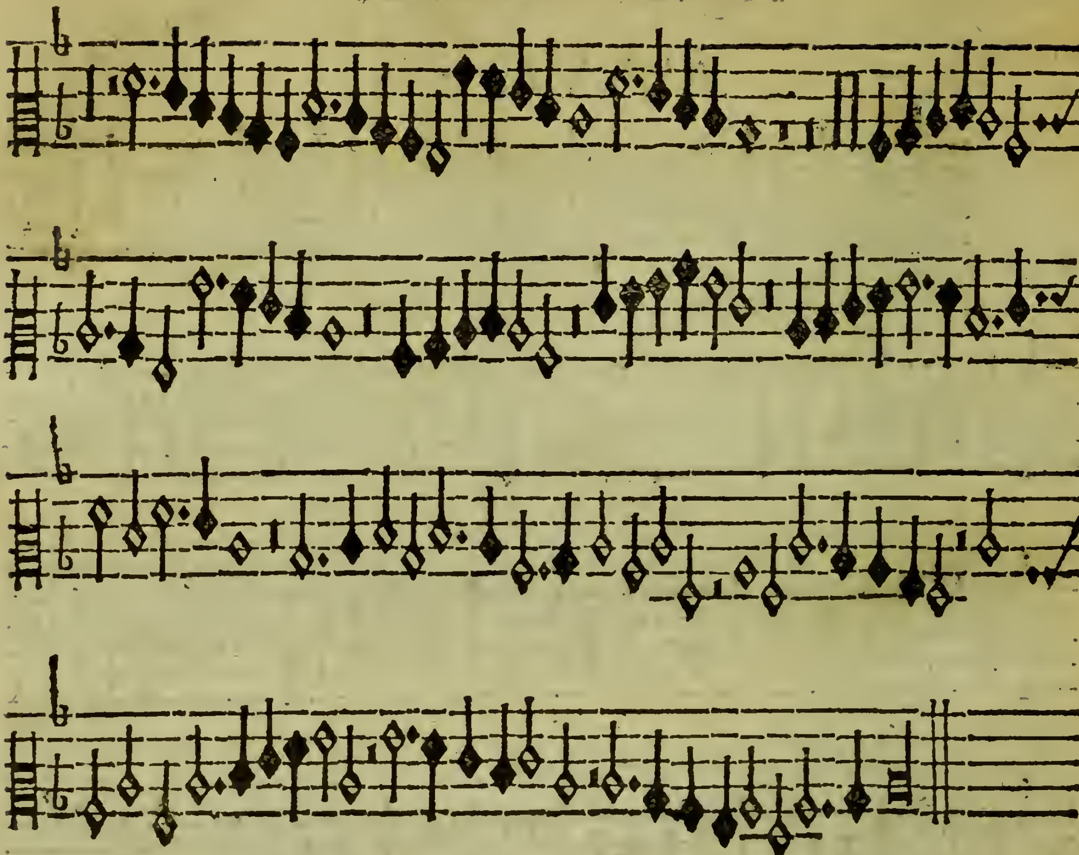


CANON.

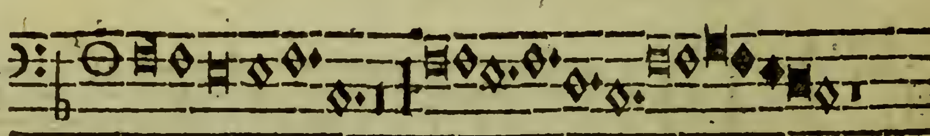


Baſſus cancriſat.

DISCANTVS.

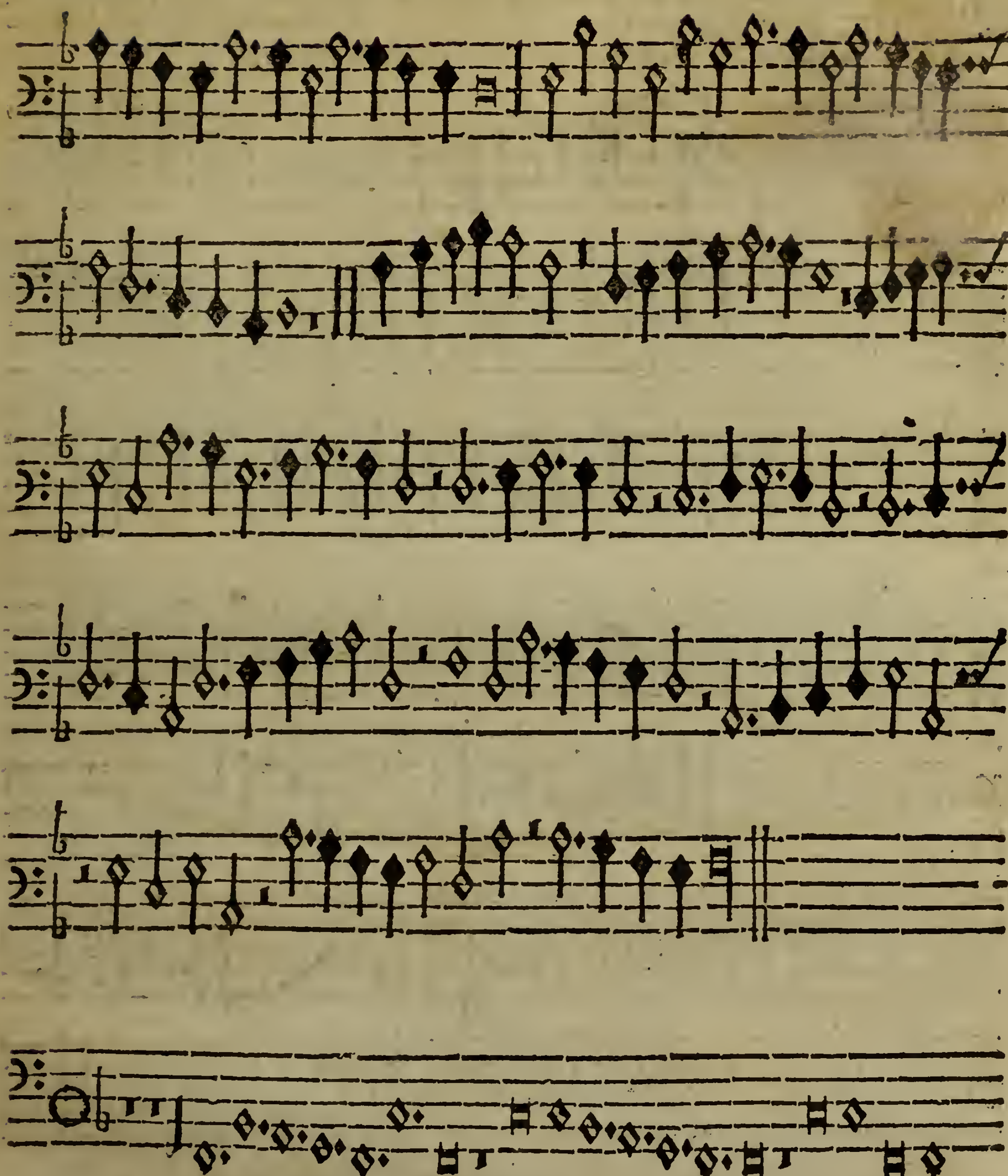


Canon



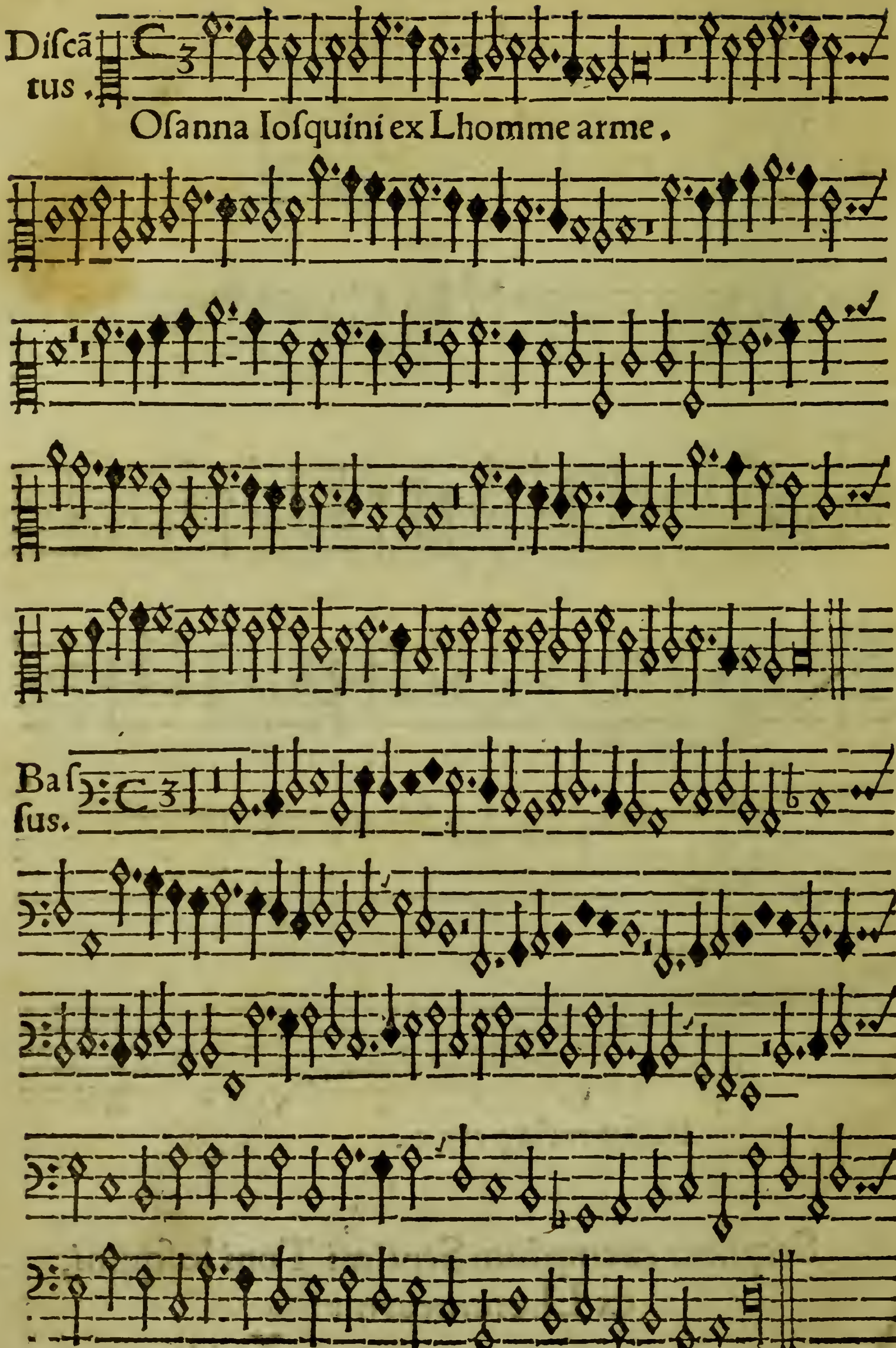
Tenor cancriſat.

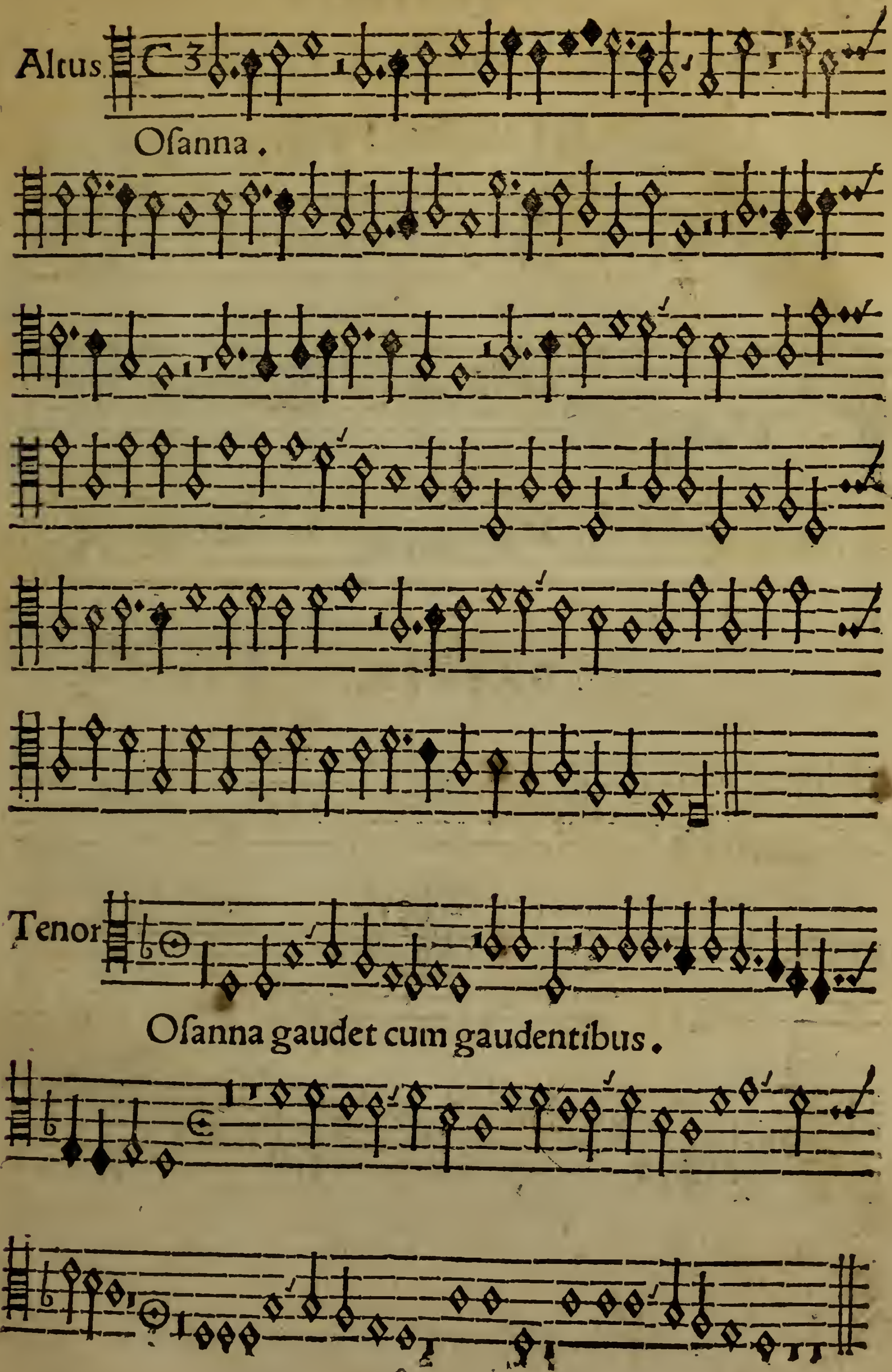
ALTVS.



Baſſus rectâ pergit.

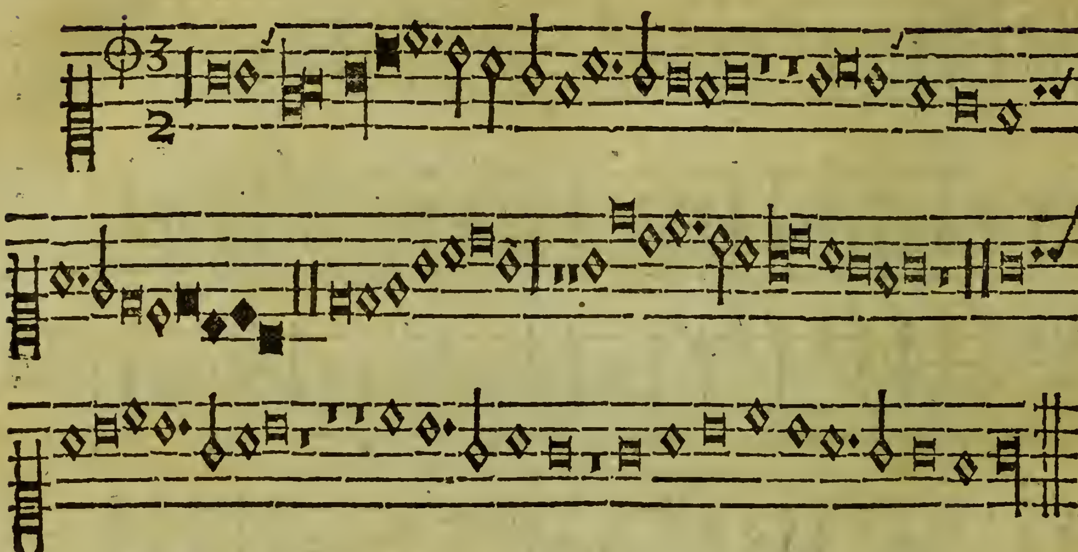
Sequitur exemplum Septimi Toni Ioſquini, ex Lhomme arme.


Diſcā
tus.
Oſanna Ioſquini ex Lhomme arme.
Baſ
ſus.

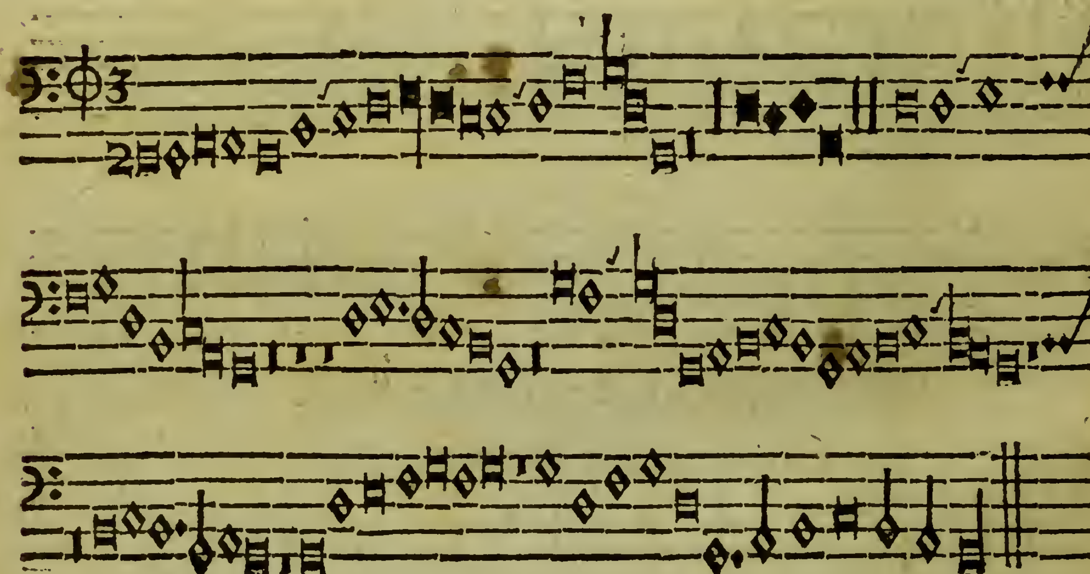

Altus
Oſanna.
Tenor
Oſanna gaudet cum gaudentibus.

Exemplum Octaui Toni. Gaſpar.

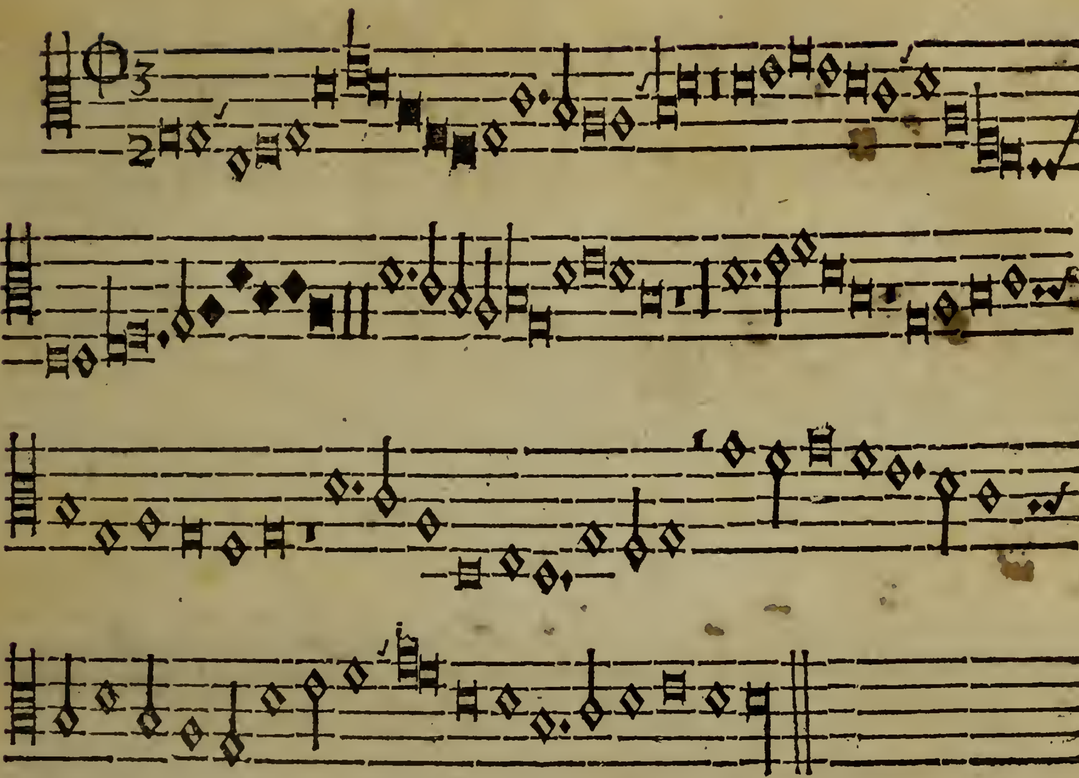
DISCANTVS.



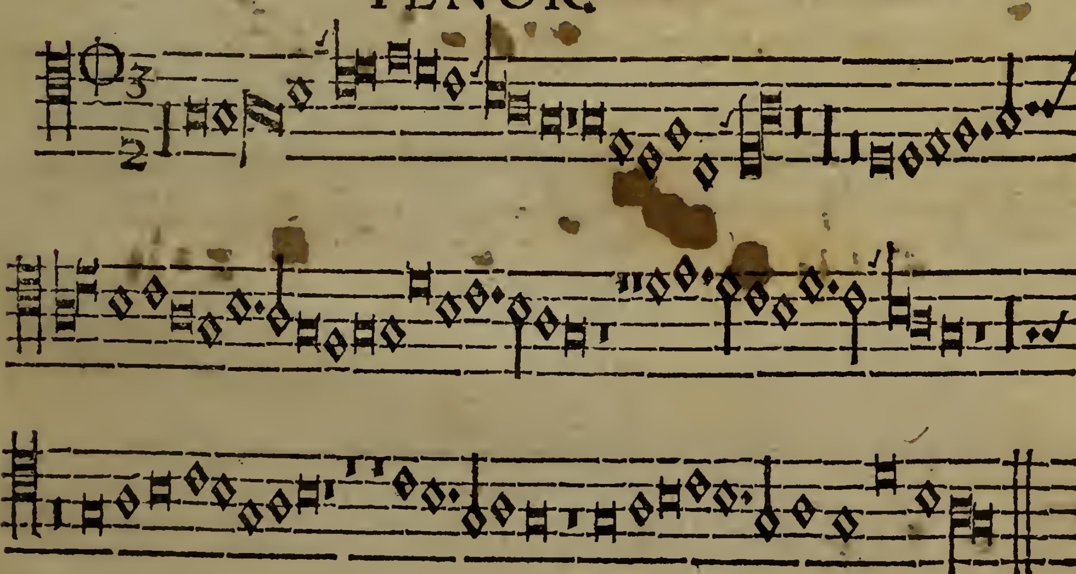
BASSVS.



ALTVS.

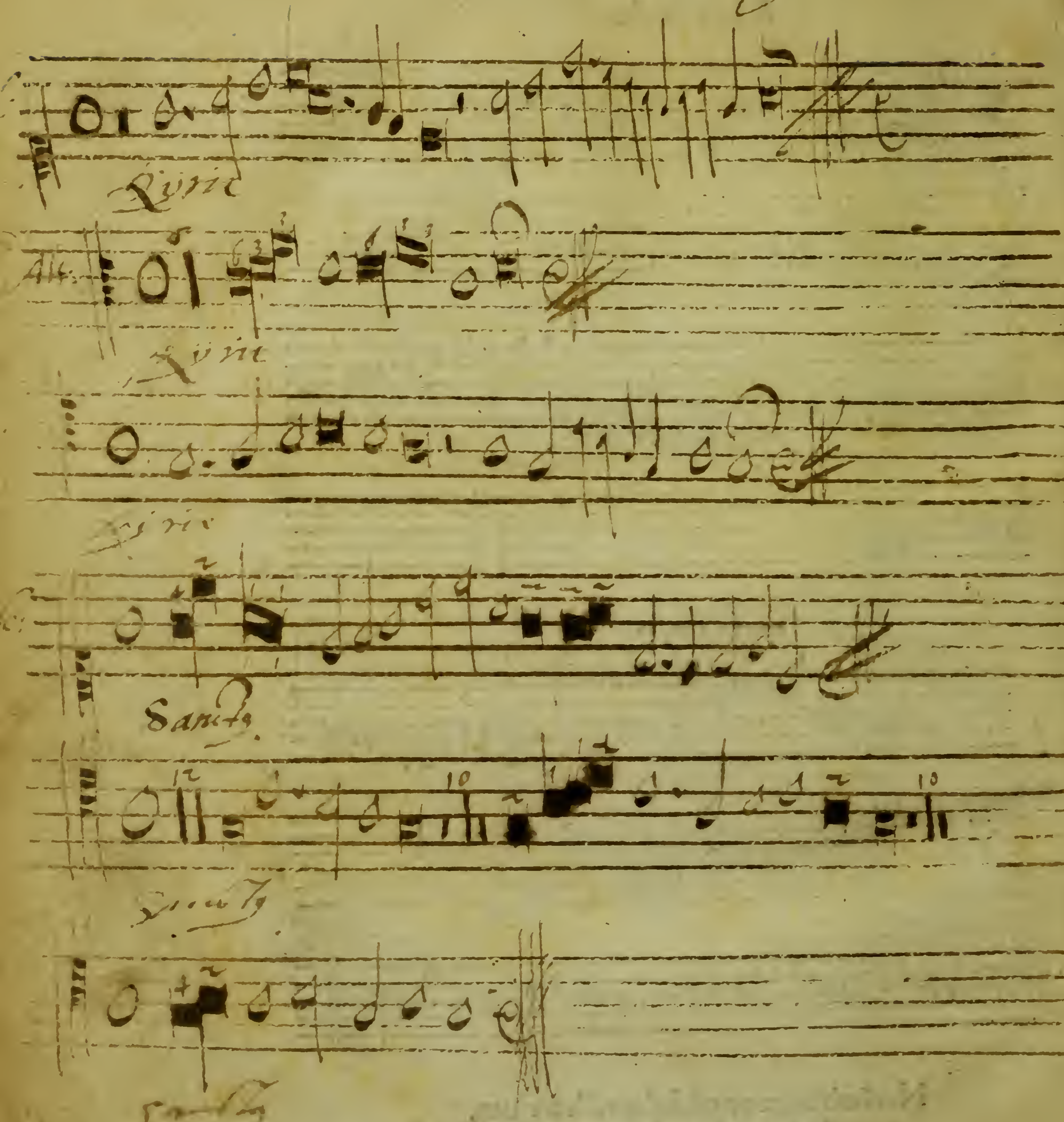


TENOR.



Norimbergæ apud Iohan. Petreium,
Anno M. D. XL.

Kyrie paschale.



JUN 28 1918